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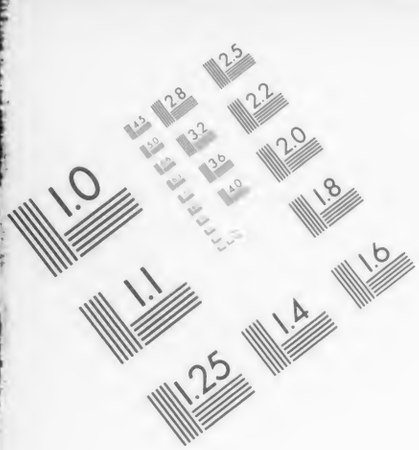
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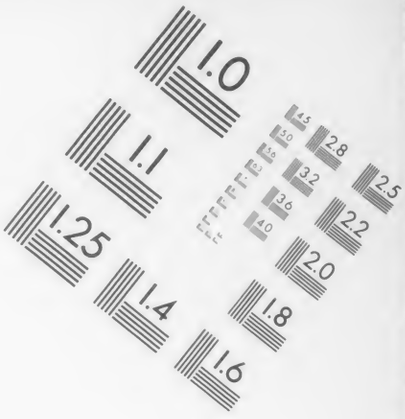


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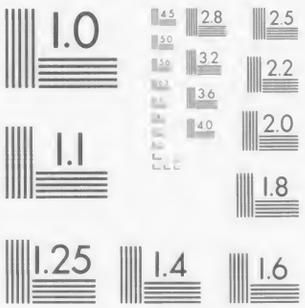
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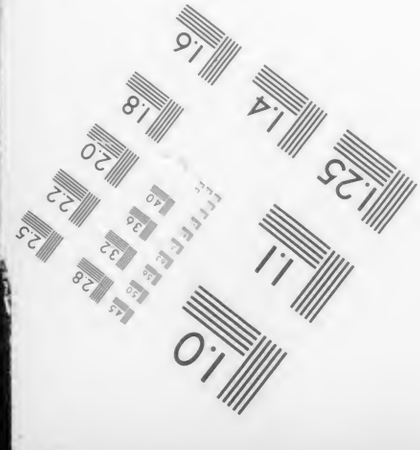
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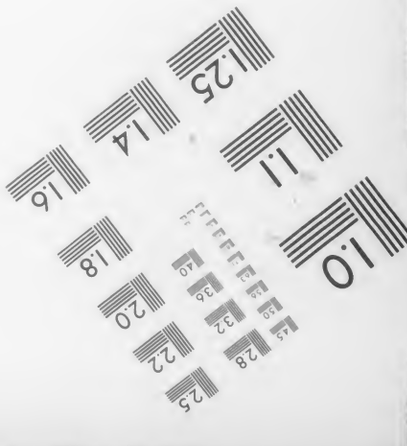
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HAND-BOOK

OF

FLORENCE

HAND-BOOK

OF

FLORENCE

AND ITS ENVIRONS

WITH VIEWS

A TOPOGRAPHICAL PLAN

AND

CATALOGUES OF THE GALLERIES



FLORENCE
F. & J. PINEIDER
SUCC. TO PERATONER
EDITORS

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BREWERIES

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HISTORY

Florence which is rightly called the Athens of Italy from its being the cradle of the Fine Arts and Civilisation, was according to some historians founded by the Etruscans, and according to others by the Romans. Leaving the learned to decide on its origin, we say, that after having submitted to the destinies to which all the other Cities of Italy yielded at the time of Attila, it was rebuilt and created in the form of a Duchy by Charlemagne. After having suffered under a long series of Dukes, Counts and Marquises whose race became extinct in 1115 by the death of the Countess Matilda, the daughter of Boniface III, Duke of Tuscany, was ceded to the Pope, though it was a feud of the empire. From thence arose a quarrel between the Emperor and the Pope, which quarrel was the cause of the forming of the two celebrated parties called the Guelphs and the Ghibellines. The latter were in favour of the empire; and the former, of the Papacy. Towards the XII century discord had already raised her head in the City: but she showed herself in her entire hideous form in 1215, when young Buondelmonte was treacherously killed by the Amédei. Forty-two families of the Guelph party swore solemnly to revenge his death, and in consequence, the unfortunate City was divided into two hostile camps and often stained with fraternal blood. However as Frederic I was conqueror in the war, which was rekindled between him and the Pope, the Guelphs were driven out of Florence: but they returned, being recalled by the people in the year 1250. In 1260, the Guelphs were again obliged to

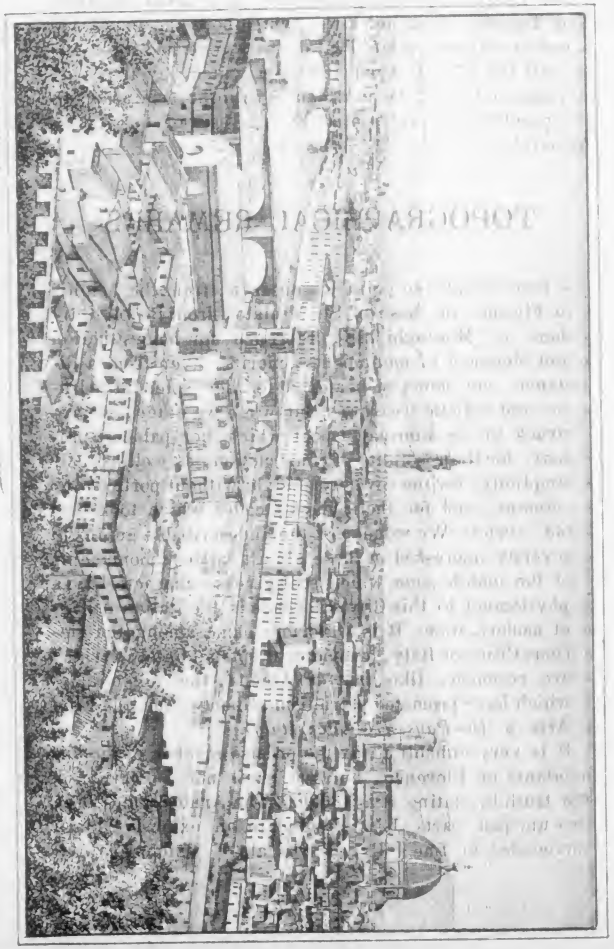
leave Florence and take refuge at Lucca, to avoid the tyranny of Manfredo, the son of Frederic II, who had been called by the Ghibellines to take their part. In the year 1287 in which Charles d' Anjou, placed by the Pope on the throne of Naples, having defeated Manfredo, and everywhere restored the Guelph party; the Ghibellines were in their turn banished from Florence, where in spite of their continual conspiracies they were never again able to re-establish themselves as masters. Notwithstanding this happy termination, poor Florence did not long enjoy peace, for the terrible hydra, civil war, envying the glory which tranquillity would have brought her, divided the Guelph party into two parts not less hostile to each other than the Guelphs had been to the Ghibellines; these were called the Whites and the Blacks, two furious factions which had their origin from Pistoia. So great was the rage of these parties, that not even our Divine Poet was spared, but driven into perpetual banishoment, in 1321, where he breathed his last sigh far from his beloved native town, which has not been able to obtain even his remains. The Florentines, wearied with these internal quarrels, applied for succour to Robert king of Naples who, in 1342 sent as Governor of Florence, Walter of Brienne, Duke of Athens, to whom the Republic confided for life the government of the City. But a year had scarcely elapsed before the Florentines, disgusted with his hypocritical tyranny, revolted; and on the 26th of July 1343 drove out the Duke, who on entering their country had found it free and endeavoured to enslave it. But not for this was the city restored to peace, for it was again agitated by the rival factions of the Albizzi and the Ricci.

Afterwards came the plague in 1348 which completed the destructive acts of the City Factions by carrying off almost two thirds of the already greatly diminished number of inhabitants. Then in 1351-53, the Ghibellines,

together with John Visconti and also the Pisans, came to attack her (1363-64), but in vain, for in both battles she came off victorious. About 1378, there was a partial insurrection called *Ciompi*, which was the cause of the government passing into the hands of the People. At this epoch the Medicis begin to connect their name with that of their native country, beginning with the Gonfaloniere Silvestro, a cunning and ambitious man, who, pretending to side with the people, laid the foundation of the greatness to which his family afterwards attained. Another of the same house, John Medici, who also maintained the rights of the people, soon became one of the most esteemed citizens. It was however the fortune of Cosmo I, the son of the latter, who acquired the name of *Father of his Country*, to advance so far as to obtain the power of governing his country for thirty years: he was greatly assisted by his political prudence and hypocritical humility. It is from this period that although Florence had still a republican form of Government, one may say she came under the absolute dominion of Lawrence, the nephew of Cosmo, whose natural and hereditary despotic disposition he knew so well how to cover with the great protection he granted to the Fine Arts and Literature, as to acquire the title of *Magnificent*. And in fact he was so affable and kind, and so great a Protector of every man of genius, that the Florentines quietly supported his absolute reign, which he took such care to strengthen, that no party was ever able to wrench it from him, not even the famous conspiracy of the Pazzi, nor the free and learned patriotism of Fra Girolamo Savonarola. When in 1492 Lawrence died, it seemed the glorious liberty of Florence would revive; but Peter, his son, had neither his talent nor his cunning. Florence returned to her former free state for a short time, but in 1498 it was destroyed on the funeral pile of the celebrated Dominican, who

died a martyr to the great love he bore his country. The Medicis were turned out another time in 1527, by means of Nicholas Capponi and Philip Strozzi; but after the terrible sackage of Rome by the Spaniards, Clement VII came to terms with the Emperor, and contrived that the re-establishment of the Medicis at Florence, should be inserted in the treaty. During the long siege of 1530. Florence again showed her ancient valour, and in the memorable battle of Gavinana, in which her Ferruccio fell, she gave a new and solemn pledge of her heroic virtues. Thus the Liberty of Florence was lost, and with the elevation of Alexander the first of the Medicis commenced a line of Princes, who bore the title of Dukes of Florence, and who governed her upwards of two centuries. Alexander fell, killed by Lorenzino, his cousin, and was accompanied to the tomb by general reprobation for his brutal and tyrannical disposition. He was succeeded by Cosmo son of Giovanni delle Bande Nere, who completely destroyed the ancient liberty. Only Siena remained as the last bulwark of vacillating liberty, and the welcome asylum for the Florentine emigrants; but Cosmo the First, who sought to establish a throne for his family, regarded the existence of that Republic with an evil eye. Therefore he besieged Siena, whose valourous inhabitants defended, for many long months, themselves and their homes; finally, in 1557, it fell into his power. In 1569 Cosmo took the title of Grand Duke under which other successive Princes of the Medici family governed Tuscany till the year 1737, in which epoch the family became extinct by the death of Giovan Gastone. Among the Princes of the Medicis Dinasty, were to be found virtues and vices, so that taking into consideration both, one may safely say that they have done more harm than good to this Garden of Italy. In virtue of treaties formed by several powers, the Dukes of Lorraine were called to fill the throne of Tuscany. It is to

Peter Leopold, prince philosopher and great reformer



Peter Leopold, prince philosopher and great reformer that Tuscany owed her laws, which bore the impress of a just and liberal spirit. That dynasty governed the country till the 27th of April 1859, on which day it ceased to reign, not being in accordance with the aspirations of the people. Tuscany from 1860 is a part of the Italian Monarchy.

TOPOGRAPHICAL REMARKS

« From whatever point we observe, from the heights « of Fiesole, or those of St. Miniato, from Boboli Gar- « dens, or Montughi hill, Florence for her situation « and elegance of monuments, merits, even from a di- « stance, her name of beautiful for her splendid edifi- « ces and artistic treasures. But when we enter, we are « struck by the unusual aspect which her palaces pre- « sent, for their solidity of construction, as well as their « simplicity, for the severity of style without porticoes or « columns, and for their black facades which look like « old citadels. We wonder at the indescribable genius of « severity impressed in these almost castles; monuments « of the middle ages which still give so characteristic a « physionomy to this City. Florence is the Italian Athens « of modern times. It is a glorious name among the glo- « rious Cities of Italy, a name ever splendid and in which « are resumed, like that of Athens, the noble ideas « which have promoted patriotism, liberty, and the Fine « Arts. » *(Du-Pays. Guide of Italy).*

It is very difficult to fix the precise number of the inhabitants of Florence, but we shall not be far from the truth by stating it at 180,000. The Arno divides it in two unequal parts. It is situated in an extensive plain surrounded by fine hills, nearly all of which are cul-

tivated up to their summits, and the sides thickly stud-

tivated up to their summits, and the sides thickly studded with elegant villas. The ancient City lay all on the northern bank of the river, but the continual increase of population compelled the authorities to extend the circuit of her walls at four different epochs. The radius of the first circle is still to be recognised by the narrowness of the streets, around the Old Market, which was its centre. The walls of the fourth circuit were built about the end of the XIII century, inclosing also the left side of the Arno.

BRIDGES

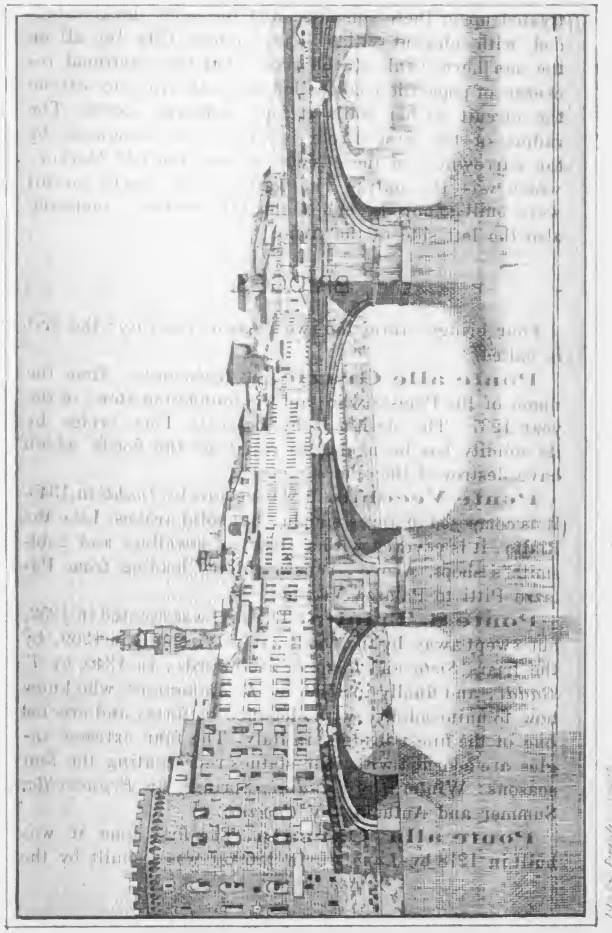
Four bridges unite the two parts of the City; the first is called

Ponte alle Grazie, or *Rubaconte*, from the name of the Potestà who laid the foundation stone in the year 1237. The design is by *Lapo* (?). This bridge by its solidity has been able to resist all the floods which have destroyed the others.

Ponte Vecchio. It was rebuilt by *Gaddi* in 1345. It is composed of three simple, but solid arches. Like the Rialto, it is covered with a street of jewellers and goldsmith's shops. Above, runs a gallery leading from Palazzo Pitti to Palazzo Vecchio

Ponte S. Trinita. The first was erected in 1252, but swept away by the floods; it was rebuilt in 1269, by the friars *Sisto* and *Ristoro;* afterwards, in 1346, by *T. Gaddi*, and finally in 1569, by *B. Ammannati* who knew how to unite solidity with elegance of form, and erected one of the finest bridges in Italy. The four extreme angles are adorned with four statues representing the four seasons: Winter, by *Landini;* Spring, by *Francavilla;* Summer and Autumn, by *Caccini.*

Ponte alla Carraia. The first time it was built in 1218 by *Lapo* (?). In 1269 it was rebuilt by the



friars *Sisto and Ristoro*. After which, it fell twice and

friars *Sisto and Ristoro*. After which, it fell twice and was restored in 1557 by *Ammannati*. In 1867 it was widened to its present state.

The two suspension bridges at the extremities of the city, were constructed about 30 years since.

STREETS

The streets are paved with large flag-stones, and bordered by good wide footpaths of the same material. The names of a great number serve to remind us that Florence was an industrial city and possessed the corporations of Arts and Trades. In the ancient parts of the city, are many narrow streets, still to be seen; but many have been enlarged as Via Calzaioli, Cerretani, Cavour, Tornabuoni, etc. The Lungarno commencing at one extremity of the city, follows the course of the Arno throughout its length, and extending into the Cascine forms a beautiful winter walk.

SQUARES

The Piazza della Signoria, has the precedence for importance, antiquity, and embellishments. It is rich in monuments of architecture and sculpture, and is the centre of Florence. The principal edifice in it is the Palazzo Vecchio, the severe and characteristic aspect of which recalls to memory the fierce and haughty disposition of the ancient Republicans. (For the description of the Palace see: Palaces). The two colossal statues at the entrance of the palace are Hercules and Cacus, by *Baccio Bandinelli*, a work of no great merit; and the David by *Michelangelo* sculptured on a block of marble already sketched by another sculptor. The celebrated Neptune fountain is by *B. Ammannati*; (1563). The statue of Neptune in the centre is 6 metres in height. The horses attached to the car are exceedingly spirited.

Equally animated are the tritons, nymphs, and satyrs,

by *B. Cellini*. The Judith by *Donatello*, is the statue in

Equally animated are the tritons, nymphs, and satyrs, which surround the basin. Near to the fountain there is an equestrian statue of Cosmo I, by *Gian Bologna* (1594). The bas-reliefs in bronze represent: 1.st The Senate conferring the title of Duke on Cosmo I: 2.nd The entry of Cosmo in Siena; 3.rd Cosmo receiving the Grand Ducal Crown from Pius V. To the left of the statue of Cosmo I there is the Uguccioni Palace, built in 1550; the design of which is attributed to *Raffaello*, and even to *Palladio* (?). The bust of Francis I over the entrance, is by *Gian Bologna*: on the south side of the Square there is the

Loggia dei Lanzi, called also d'*Orcagna*, from the name of the architect; it was erected in 1355 according to some, and according to others, it was begun in 1376, that is, after the death of *Orcagna*, who left the design of it. The primitive object of this Loggia was to provide a place for the Magistrates, when they wished to convocate the people. In 1840, *Cav. Pocciani*, restored the very fine terrace which crowns the façade. The shields with the arms of the societies of Arts and Trades are by *Niccolò Lamberti* (1390). On the Northern side, there are four niches in which are the four Cardinal Virtues, by *Iacopo di Piero*, from the designs of *Angelo Gaddi*. On the eastern side, are the Theological Virtues. Two colossal lions in marble are placed on the sides of the grand entrance. The one, on the left hand, is by *F. Vacca*; the other, and the six Vestals in the back-ground are all *Greek Sculptures* brought to Florence in the year 1788 from the Villa Medici at Rome. The very fine and celebrated group, the Rape of the Sabines, is by *Gian Bologna*; a marble group representing Ajax Dying, is a *Greek work*, restored by *S. Ricci*; Hercules and the Centaur, is by *Gian Bologna*. The Perseus in bronze and its base ornamented with beautiful statuettes, is a fine work

by *B. Cellini*. The Judith by *Donatello*, is the statue in bronze looking towards the Uffizi, executed to commemorate the expulsion of the Duke of Athens (1343). The beautiful group which represents the Rape of Polixena, is a modern work by *Fedi*. It was placed under the loggia in 1866. In the back wall were inserted (1860) a barometer and a thermometer.

Piazza del Duomo. It was originally very small. The last enlargement was in 1835. Here there are the Chapel of the Misericordia and the statues of the two great architects of the Cathedral, *Arnolfo di Cambio*, and *Filippo Brunelleschi* by *Pampaloni*, which were sculptured in 1830. For the two Monuments which, besides the Cathedral, adorn this square, see Churches. We must not however omit mentioning the little Portico, one side of which forms a corner of Via Calzaioli, and is called the

Loggia del Bigallo, the author of this elegant loggia is unknown, as are the authors of the fine pictures which it contains. It was well restored in 1865.

Piazza and Loggia of the Mercato Nuovo. This square is occupied by the elegant Loggia of the same name, built by *Giv. Battista del Tasso*, in 1547. The upper part is used as a depot for the Archives of the notarial acts. The silk and straw markets are held here. The bronze wild boar is by *Tacca*, it is a copy of the one in marble, which is in the Gallery of the Uffizi.

Piazza della SS. Annunziata. The Portico of the church was built, that is the arch in the middle, after a design by *Antonio da S. Gallo* and a part by *G. Caccini* (1601).

The Portico of the Foundling Hospital (the Innocenti) on the right, is by *Brunelleschi*. The children in the lunettes are by *And. della Robbia*, and the frescoes on the roof are by *Poccetti*. The equestrian statue of Ferdi-

nand I, is by *Gian Bologna*. The two fountains are by

as if to say that it is in reality alone that Art must seek for Beauty. Bartolini symbolized by the

nand I, is by *Gian Bologna*. The two fountains are by *Pietro Tacca*.

Piazza d'Azeglio. Is occupied by a beautiful garden, much frequented in the summer season. it is surrounded by sumptuous edifices, among which is the new and elegant theatre Principe Umberto.

Piazza S. Croce. This square is celebrated in the history of the Republic for the frequent popular meetings held therein. The fountain, which originally was in stone, was replaced by one in marble in 1816. The colossal statue of Dante in the centre is by *Pazzi*; it was inaugurated on the 14.th of May 1865, on the occasion of the Festival of Dante.

Piazza Demidoff. This place contains a fine monument to prince Nicholas Demidoff, the founder of a charitable Institution in the neighbouring parish of S. Niccolò. It was executed, by order of his son, prince Anatole, by the celebrated sculptor Bartolini who designed and finished it with such wonderful talent, that it would have sufficed alone, to place him among the foremost of great artists. The principal group represents Prince Nicholas embracing his youthful son, Anatole whilst Gratitude offers him a garland of flowers. Facing the Arno, on the left is Mercy, represented by a Matron, on whose lap reclines a languishing Child, which she comforts and nourishes; by her side stands a young girl who has one hand on a spindle and the other on her little brother's foot, as though she were ascertaining whether the heat of life has returned to his famished frame. The group on the right represents Siberia holding Pluto on its arms, as a symbol of the valuable mines possessed in that country by the Demidoffs. Facing the Via dei Renai are two other statues. On the left is the Festive Muse crowned, and holding a lyre in her hand. The other one is the Muse of Arts or Truth, unveiling herself and admiring her nude beauty in a mirror,

as if to say that it is in reality alone that Art must seek for Beauty. Bartolini symbolised by the first two groups the Charity and the Wealth of the Prince; by the two last, he has represented the splendour of the fetes he gave, and his love and generosity for the Fine Arts.

There are three bas-reliefs on the base of the monument. The one opposite to the Ponte alle Grazie, represents the last moments of Prince Nicholas, when, lying on his deathbed in a dying state, he heard prayers and hymns through his chamber window. Having asked those around him the meaning of that unusual occurrence, he was told that the religious songs and prayers came from the poor people of the parish who were praying for the recovery of their benefactor. The bas-relief opposite the Via dei Renai contains the heraldic arms of the Demidoffs. The last one represents Prince Anatole confirming the Institution of the Public schools founded by his father, before the Mayor of Florence and other eminent persons.

We may add that death overtook *Bartolini* before he had finished this splendid monument and that it was terminated by the sculptor *Romanelli*, one of that great artist's pupils. It was placed here in 1871.

Piazza dell'Indipendenza. The largest in the City.

Piazza S. Lorenzo. Here is to be observed a marble statue by *B. Bandinelli*, representing Giovanni delle Bande Nere, the father of Cosmo I the base of which is richly ornamented.

Piazza S. Marco. The centre of this place is occupied by a monument to General Fanti which was placed here in 1872. The statue was modelled by *Fedi* and moulded in bronze by *Papi*. The four statuettes symbolise Politics, Strategy, Tactics, and Fortifications. The bas-relief represents an episode of the battle of San Martino.

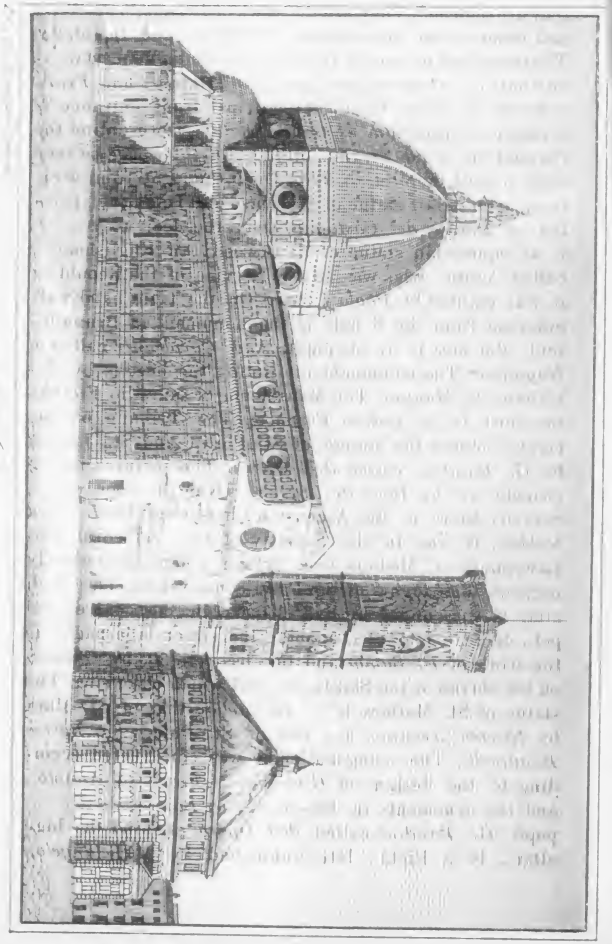
Piazza S. Maria Novella. The two pyramids in variagated marble from Seravezza, were erected

in 1608; the bronze tortoises on which they repose, are by *Gian Bologna*. The Loggia called St. Paul's, opposite the church, was built in 1451 according to the design of *Brunelleschi*.

Piazza S. Trinita. On one side of this square there is the Feroni Palace. In the centre, there is a column surmounted by a statue of Justice by *Tadda*. The column, which is of oriental granite, belonged to the Baths of Antoninus, and was presented to Cosmo I by Pius IV.

CHURCHES

Duomo. (S. *Maria del Fiore*). The foundation stone was laid in 1298 by Cardinal Peter Valeriani: legate of Boniface VIII. The Republic gave the building of it to *Arnolfo di Cambio da Colle*, by a decree really worthy of a free People. *Giotto*, *Francesco Talenti*, *Taddeo Gaddi* and *Orcagna* continued the work begun by *Arnolfo*, and finally *Filippo Brunelleschi*, completed it with his Cupola, which renders it one of the finest monuments of modern times. The exterior, except the front, which has never been completed is covered with white, black and green marble. On the south side over the door near to the Tower, is a Virgin Mary by *Niccolò Aretino;* over the second door a Virgin and two Angels attributed to *G. Pisano*. On the N. side over the entrance, near to the front, is a Virgin attributed to *Iacopo della Quercia*. Over the second, there is the Assumption of the Virgin, a bas-relief by *Nanni d'Antonio di Banco;* and two small statues by *Donatello;* in the lunette is a fine Annunciation in mosaic by *Ghirlandaio*. The doors are worthy of remark for the elegance of their ornaments. The interior is rather dark owing to the smallness of the windows, and the rich deep colours of the beautiful stained glass with which



they are adorned. They are the work of *Bernardo de' Vetri* and others after the designs of *Ghiberti* and *Donatello*. The tesselated pavement in white, red and blue marble, is attributed to *Michelangelo*, *Baccio d' Agnolo*, and *Francesco da S. Gallo*. Over the principal front entrance is a mosaic composition by *Gaddo Gaddi*, representing the Coronation of the Virgin; on the two sides may be seen some Angels by *Santi di Tito*. Over the right front door, is an equestrian statue of Marrucci da Tolentino, painted by *Andrea del Castagno*. Over the door to the left is an equestrian statue of Hawkwood, an Englishman, called Aguto, who was in the service of the Republic; it was painted by *Paolo Uccello*. On the right hand wall entering from the S. side is the monument of Brunelleschi, the bust is by his pupil, *And. Cavalcanti* called *il Buggiano*. The monument of Giotto; the bust is by *Benedetto da Maiano*. The Mausoleum of Marsilio Ficino, the bust is by *Andrea Ferrucci*. The Tribune on the right contains the statues of St. Philip and St. James, by *G. Bandini* called *dell' Opera*. The pictures in the chapels are by *Bicci di Lorenzo*. Over the door of the Sacristy there is the Ascension, bas-relief by *L. della Robbia*. It was in the Sacristy of this cathedral that Lawrence of Medicis took refuge when he narrowly escaped the daggers of the Pazzi conspirators. The high altar is surrounded by five chapels. In the centre chapel, dedicated to St. Zanobio; the silver tabernacle, is the work of *F. Bambi* and the bas-reliefs, by *Ghiberti* on the shrine of the Saint, are well worth observing. The statue of St. Mathew is by *Donatello;* that of St. Mark by *Niccolò Aretino*, and that of St. Peter, by *Baccio Bandinelli*. The octagonal choir was constructed according to the designs of *Giuliano di Baccio d' Agnolo*, and the ornaments in bas-relief, by *Bandinelli* and his pupil *G. Bandini* called *dell' Opera*. Behind the high altar, is a Pietà, left unfinished by *Michelangelo*.

The door of the other sacristy contains some fine bronze bas-reliefs by *L. della Robbia*; the Resurrection over the door is by the same artist. In this sacristy there is a marble basin by *Buggiano*; the frieze of children supporting flowers and fruit, is by *Donatello*. Tribune to the left: Pictures by *Bicci di Lorenzo*. In the chapel of St Joseph there is a picture attributed to *L. di Credi*. The statue on the pilaster of the cupola, representing St James the Great is by *Iacopo Sansovino*. On the wall to the left there is a painting by *Domenico di Michelino*, representing Dante, with a view of Florence in the background, and an allusion to his Poem: the only and miserable monument that the Republic raised in 1465 to the memory of the Divine Poet so unjustly exiled by it. The statue of Poggio Bracciolini is by *Donatello*. The bust of Anthony Squarcialupi, music-master, by *Benedetto da Majano*. The choral books contain precious antique miniatures by *Fra Eustachio*, *Monte di Giovanni*, *Attavante* and others. Before leaving this grand Church we shall give a short description of the origin of its cupola. The idea of the same was already in the designs by *Arnolfo*, but not in the proportions, which *Brunelleschi* gave it. It was he, who imagined the possibility of joining the four external tribunes thus elevating more his cupola; this design he executed supporting it, by means of the new drum M. 12, 85 in height opening on all sides large bull's eyes, which give a beautiful light to the interior. The difficulties which *Brunelleschi* met with in carrying out his project in opposition to the opinions of a great number of Italian and foreign architects, were very numerous and such as would have wearied and disgusted any other man but *Brunelleschi*. Finally he was able to obtain the preference of continuing his work up to the lantern, of which he drew the design, but had not the happiness of seeing it finished owing to his death, which happened in 1446. This cupola greatly surpasses in height and circumference

that of St. Peter's at Rome; although it has been struck by lightning many times, it still remains intact. Cosmo I ordered it to be painted by *Vasari*, after whose death it was continued and finished by *F. Zuccheri* (1).

The Campanile, or Bell-tower, was designed by *Giotto*, and the foundation stone laid in 1334. The work after his death was continued by *Taddeo Gaddi*, who omitted adding the pyramid which would have raised it 28 metres more. The total height is 84m. It is covered with every kind of coloured marble. On the principal front are the four Evangelists, the first three by *Donatello*, and the fourth by *Giovanni di Bartolo*, called *il Rosso*. The finest is the king David (the bald-head) surnamed the *Zuccone*. On the south front four prophets; three by *Andrea Pisano*, and the other is attributed to *Giottino*. The Eastern front exhibits four Saints, two by *Donatello*, and two by *Nicolò Aretino*. On the Northern front, the four statues are by *Luca della Robbia*, and by *Gio. di Bartolo* called *il Rosso*. The small statues over the door and the bas-reliefs representing the seven works of Mercy, and some facts taken from the Old Testament; are by *Andrea Pisano*. Phidias, Apelles, Plato, Aristotle, Ptolomy, Euclid, and the seven Sacraments, are attributed to *A. Pisano* after the designs of *Giotto*. The bas-reliefs representing: Grammar, Philosophy, Geometry, Astronomy and Music are by *L. della Robbia*.

Battistero, or basilica of St John. This octagon edifice, which was built in the VII century with the materials of an ancient pagan temple, was the Metropolitan of the town till 1128. It was restored and covered with marble in 1293 by *Arnolfo*. The vaulted ceiling was open in the centre like the Pantheon at Rome; it was

(1) These are the dimensions of this church: length 148, 3 m. breadth of the cross 91; breadth of the nave 30, 10; height from the ground to the extremity of the cross of the cupola 114, 84.

closed by the lantern in 1550. But what merits special attention are the magnificent bronze Gates, so celebrated in the history of Fine Arts. The one to the S. is covered with bas-reliefs which represent the life of St. John by *Andrea Pisano*. The designs and ornaments in bronze on the sides are by *Ghiberti*. The Statues in bronze over the door, are by *V. Danti*. But the gate by *Andrea Pisano* was greatly surpassed by the one facing the Cathedral, which is by *Ghiberti*, and which Michelangelo said was worthy of being the Gate of Paradise. We will just note the designs of this gate, which *Ghiberti* finished in 1452. The Creation of the World. The sentence of God on our first Parents on their expulsion from the terrestial Paradise. Noah after the deluge. The promise made to Abraham, and the sacrifice on the Mount. Esau ceding his birthright. Joseph and his Brothers. The Law given from Mount Sinai. The walls of Jericho. The battle with the Ammonites. The Queen of Sheba in Solomon's palace. The statues above are by *And. da S. Sazino*. The Angel was resculptured according to the old model by *Innocenzo Spinazzi*. The two columns of porphyry were given by the Pisans to the Florentines in 1200 as a token of their gratitude for the succour received from the latter in the war against the Lucchese. The door to the N. is also by *Ghiberti*, who finished it in 1424, after 20 years labour. It contains the history of Jesus Christ up to the Ascension. The three statues above, and the ornaments are by *Gio. Fr. Rustici*. In the concourse for the construction of these gates, *Ghiberti*, who was only 23 years of age, was prefered, although the first geniuses of that time, *Brunelleschi*, *Iacopo della Quercia*, *Simone da Colle*, were candidates.

Interior. The mosaics with which the cupola is studded, are by *Andrea Tafi*, *Apollonio*, *Iacopo frate francescano*, *Taddeo* and *Angiolo Gaddi*, *Domenico Ghirlandaio*, *Alessio Baldovinetti*, etc. The former baptismal

font was in the centre of the church, the present one is attributed to *Giovanni Pisano*. The Monument of B. Coscia, afterwards Pope John XXIII, is by *Donatello*. The statue of Faith is by *Michelozzi*. The statue of St. John, the Angels over the principal Altar, and the bas-reliefs of the Presbytery are by *Girolamo Ticciati*. The wooden statue of St. Mary Magdalen is by *Donatello*. On the festival day of St. John a solid silver Altar is placed in the centre of the Church, ornamented with bas-reliefs, representing the history of the Saint. This magnificent piece of work was commenced in 1366 by *Betto di Geri* and *Leonardo di Ser Giovanni*, continued from 1386 till 1410 by *Cristofano di Paolo* and *Miliano Dei*; and in 1456 by *Ant. del Pollaiolo*, and in 1480 by *Bern. Cennini* and *Ant. di Salvi*. The statue of the Saint which is in silver is the work of *M. Michelozzi*.

S. Ambrogio. *(The square bears the same name).* It was founded in the ninth century, and rebuilt in the eighteenth, by *Foggini*. The frescoes on the front, and the greater part of those in the interior were executed by *L. Ademollo* (1833). In the interior a Virgin and Saints, of the *school of L. di Credi*; an Annunciation by an *unknown author*; the Virgin Mary on the throne by *Agnolo Gaddi*; the Deposition from the Cross, belongs to the *Giotto School*. In the chapel called del SS. Miracolo, is a fine fresco by *Cosimo Rosselli*; representing a procession. A marble altar by *Mino da Fiesole*. The high altar is by *Foggini*; the Birth of Christ, by *Ademollo*; the frescoes on the vaulted ceiling are by *Ranieri del Pace*. The Visitation by *And. Boscoli*.

SS. Annunziata. *(The square bears the same name).* It was erected in the XIII century. Before entering the church we cross a court-yard the side walls of which are adorned with beautiful frescoes; they are protected from the weather by glass screens. To the right on entering: the Assumption, by *del Rosso*; the Visita-

tion, by *Iacopo da Pontormo*; the Mariage of the Vir-

no; 8.th nothing remarkable; 9.th Nativity of the Virgin

tion, by *Iacopo da Pontormo*; the Mariage of the Virgin, by *Franciabigio*; the Nativity of the Virgin, by *Andrea del Sarto*; the Magi, by the *same*; the Nativity of Christ, by *A. Baldovinetti*; St. Philip Benizzi, by *Cosimo Rosselli*. The other frescoes which represent the life of St. Philip are by *And. del Sarto*. The bust of Andrea del Sarto is by *G. Caccini*.

The design of the interior of the Church is by *Ant. da S. Gallo*; and *Gherardo Silvani* added the marble decorations. The fresco on the ceiling is by *Volterrano*. The pictures between the windows are almost all by *C. Ulivelli*.

In the first chapel on the right, is a picture of the Virgin and Saints by *Iacopo da Empoli*; the frescoes are by *M. Rosselli*. 2.d chapel nothing worthy of notice: 3.d chapel, the Martyrdom of St. Lucia by *Vignali*; the fresco on the ceiling by *Volterrano*. 4.th chapel the Monument of Nespoli, by *Bartolini*; that of the Engraver Garavaglia, by *Nencini*; 5.th chapel the Monument of Orlando of Medicis, by *Simone, pupil of Donatello*; the frescoes on the ceiling are by *Ulivelli*. In the right transept, a Pietà by *B. Bandinelli*. According the steps which lead to the tribune, we find the mausoleum of Donato dell'Antella by *Foggini*, the statue of St. Paul by the same. The design of the tribune which contains the choir is by *L. B. Alberti*; the dome is painted by *Volterrano*. First chapel on the right, St. Anna, the Virgin and Saints by *Antonio di Donnino*; 2.d picture on the altar by *Biliverti*; the Angels of the roof by *Vignali*; 3.d our Saviour healing the blind by *Passignano*; St. Peter receiving the keys by *Empoli*; the picture opposite by *Sorri*, the roof by *Vanni*; 4.th nothing worthy of notice; 5.th constructed at the expence of *Gian Bologna* from his own design, as are also his own tomb, the Crucifix and bas-reliefs, the cupola was painted by *Poccetti*: 6.th the Resurrection by *A. Bronzino*; 7.th the Madonna enthroned, by *Perugino*; 8.th nothing remarkable; 9.th Nativity of the Virgin by *Ales. Allori*; the four small pictures represent actions of B. Manetto dell'Antella; on the right the one above by *Ligozzi*, the other by *Crist. Allori*; on the left that above is by *Ales. Allori*, that beneath by *Passignano*. Before descending the steps, the statue of St. Peter by *Silvani*, and the mausoleum of Monsignore Angelo Marzi-Medici, by *Fran da S. Gallo*.

After having descended the steps, we find on the right the chapel of the Crucifix, with a Descent by *F. Folchi* (1855); then in the first chapel after the organ, the Assumption by *Perugino*, the frescoes by *Ademollo*; 2.d the Raising of Lazarus, a fresco by *N. Monti* (183.) Jesus on the Cross, by *Stradano*; 3.d A copy of *Michelangelo's* Last Judgment, by *Bronzino*, the frescoes by the same *Bronzino*; 4.th the architecture by *Foggini*; the statues of the Pensiero and of the Fortuna Marittima, are by *G. Piamontini*, those of the Fedeltà and Nautica are by *Anderlozzi*. St. Dominick by *Marcellini*; St. Francis, by *Catena*; the medallions in bronze are by *Soldani Benzi*. The Chapel of the Annunziata is rich with marbles; and the Altar is quite dazzling with silver and precious stones. The design of the chapel is by *M. Michelozzi* (1448). The canopy which was added in the XVII. century spoils the proportions. The image of the Virgin so much worshipped, according to Vasari, is by *P. Cavallini*, but according to popular belief, was painted by Angels. It is exposed only on extraordinary occasions. The head of our Saviour is by *And. del Sarto*. The chapel, which is also used as a choir is richly incrusted with ornaments in marble mosaic; there is still preserved a wooden Crucifix by *A. da S. Gallo*. On going out of the Church and entering the corridor which leads to the Cloister, we find: the frescoes in the corridor by *Poccetti*. The architecture of the cloister is by *Cronaca* and *Baglioni*. The frescoes are by *Poccetti*, *A. Mascagni*, *M. Rosselli*, and *Venture*

Salimbeni (1542-1650). But what merits particular at-

The Cemino (The reverse leaves the same ag-

Salimbeni (1542-1650). But what merits particular attention is the celebrated *Madonna del Sacco*, by *And. del Sarto* (1525), over the door which gives access from the cloister to the church. From the Cloister, we pass into St. Luke's Chapel, belonging to the Academy of Fine Arts, where we observe a St. Luke, by *Vasari*; a Trinity, by *Aug. Bronzino*; St. Cosmo and St. Damian, by *B. Angelico*. The Statues in terra cotta are by *Montorsoli*, *Cammillani*, etc.

SS. Apostoli. *(Piazza del Limbo).* Though tradition says the edifice belongs to the VIII century, the archæologists do not consider the style anterior to the XI century. The fresco on the front is of the XIV century, work of the *Florentine School*. The door is by *Benedetto da Rovezzano*. Simple and beautiful is the architecture of this little Church. There are also some interesting monuments to be seen: The monument of Otto Altoviti, by *Benedetto da Rovezzano*, that of Bindo Altoviti, by a *pupil of Ammannati*; the tomb of Donato Acciaioli, by an *unknown author*; the Tabernacle in terra-cotta, by *Luca della Robbia*; the Immaculate Conception is considered one of *Vasari*'s master-pieces.

Badia. *(Via del Proconsolo.)* Built in 978, it was rebuilt in 1284 by *Arnulfo* and in 1625, by *Matteo Segaloni*. The fine gate is by *Benedetto da Rovezzano*. Outside over the interior entrance, is a marble Virgin by *Mino da Fiesole*. Inside, may be seen, the monument of G. Pandolfini by an *unknown author*; that of B. Giugni by *Mino da Fiesole*; a bas-relief by *the same*, representing the Virgin, with St. Lawrence and St. Leonard: the monument of Count Ugo by *Mino da Fiesole*. An Assumption by *Vasari* and a picture upon wood representing St. Bernard and the Virgin, by *Filippino Lippi*. In the cloister, some remains of frescoes, by an unknown author of the XV cent. The present tower was built about 1330.

The Carmine. *(The square bears the same name).* This church was founded in the XIII century, and nearly destroyed by fire in 1771; it was rebuilt by *G. Ruggeri* and *G. Mannaioni*. The flames destroyed all but the Sacristy and the Brancacci Chapel (in the right transept), a real sanctuary of paintings, where our great painters were inspired. In this chapel are to be observed the following frescoes. I. *Masaccio*, the Expulsion of Adam and Eve. II. *F. Lippi*, St. Paul visiting St. Peter in prison. III. *Masaccio*. Jesus commanding St. Peter to take the Tribute Money from the fish. In this fresco the author has painted his own portrait among the 12 Apostles, which is that next to the window, with moustaches and a wig, and a mantle thrown over his shoulders. IV. The resurrection of the nephew of the Emperor: the group of 3 figures is by *Lippi*; the other figures were painted by *Masaccio*, except the naked boy, which is by *Lippi* together with the ten persons, which finish with the figure in profile, wearing a cap and looking at the boy. St. Peter in the pulpit, by *Masaccio*. V. *Masolino*, St. Peter preaching. VI. *Masaccio*. St. Peter and St. John healing the infirm by their shadow. VII. *Masaccio*, St. Peter baptizing. VIII. *Masaccio*, St. Peter distributing alms. IX. *Masolino*, St. Peter healing the cripple, and raising Petronilla from the death. X. *Lippi*, the Crucifixion of St. Peter; St. Paul before the Proconsul. The first head in the angle to the right is the portrait of *Filippino Lippi*. XI. *Masolino*, Adam and Eve under the forbidden tree. XII. *Lippi*, St. Peter delivered from prison.

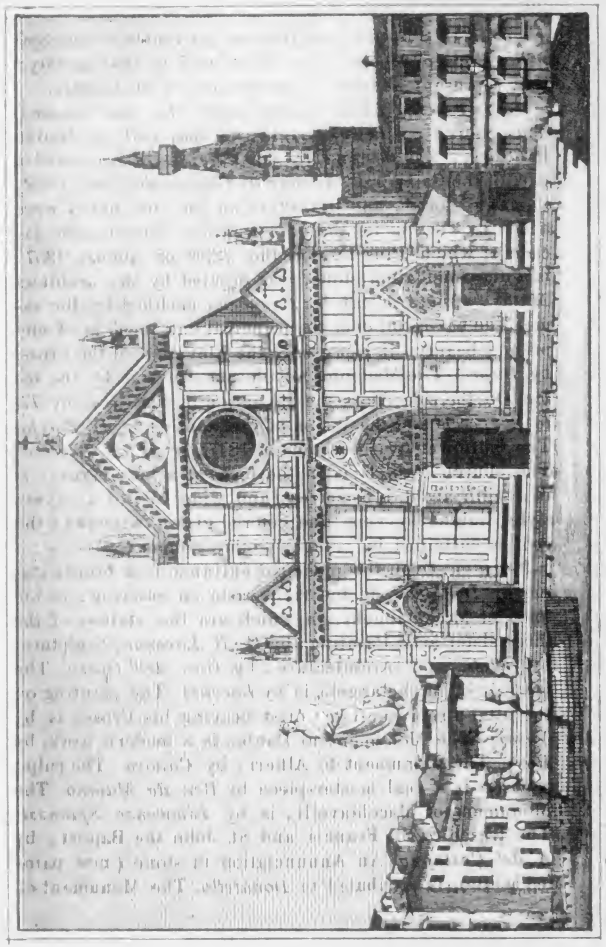
On the altar is an ancient painting of the Madonna del Carmine, in the *Greek style*, supposed to have been brought from Greece, in the XIII century. In the choir, the tomb of the Gonfaloniere Piero Soderini, by *Ben. da Rovezzano*, is well worth observation. In the Corsini chapel (in the left transept), the marble bas-reliefs are by *Foggini*, and the frescoes on the ceiling, by *Luca Gior-*

dano. In 1858, some good frescoes attributed to the *Sm-*

dano. In 1858, some good frescoes attributed to the *Spinello Aretino School*, were discovered in the sacristy: they represent histories from the live of St. Cecilia.

S. Croce. *(The square bears the same name).* This church, which by right we may call the Italian Pantheon, was designed by that genius who erected a part of the Cathedral, *Arnolfo di Cambio da Colle* (1295). It was restored, and the altars on the side naves were added by *Vasari* in the XVI century. The marble facade of which Pius IX, on the 22.nd of August 1857, laid the foundation stone, was erected by the architect *Matas*, after a design by *Cronaca*, modified by the same. The bas-relief over the principal entrance, is of surprising beauty, it represents the Elevation of the Cross, by *Duprè*. The Madonna Addolorata above is by *the same*. On the side doors the Invention of the Cross by *Tito Sorrocchi* and the Vision of Constantine by *E. Zocchi*. The belltower was erected in 1847, by *Cav. Bocc.ni*. The church, which is in the form of a latin cross, is in length about 116 metres, and wide 39; of a severe style, lighted by very fine colored glasse-windows: the roof is sustained by octagon gothic columns.

Interior. Over the principal entrance is a bronze statue by *Donatello*. In the right aisle on entering, is the tomb of Michelangelo, in which are the statues of the three sister arts; Painting, by *G. B. Lorenzi*; Sculpture, by *Cioli*, and Architecture, by *Gio. dell' Opera*. The portrait of Michelangelo is by *Lorenzi*. The painting on the altar, representing Christ bearing his Cross, is by *Vasari*. The Monument to Dante, is a modern work, by *Ricci*. The Monument to Alfieri, by *Canova*. The pulpit opposite is a real master-piece by *Ben. da Maiano*. The Monument of Macchiavelli, is by *Innocenzo Spinazzi*. The fresco of St. Francis and St. John the Baptist, by *A del Castagno*. An Annunciation in stone (now painted white), is attributed to *Donatello*. The Monument of



L. Bruni is by *B. Rossellini*; the Virgin above is by *A.*

L. Bruni is by *B. Rossellini*; the Virgin above is by *A. Verrocchio*. The tomb of Pier Antonio Micheli and the Mausoleum of Leopoldo Nobili, are by *Leopoldo Veneziani*; the bas-relief is by *Pozzi*. Before the column of the chief aisle is a monument of Vincent Alberti, by *Santarelli*. Turning to the right the monument of Neri Corsini, by *Fantacchiotti* (1869); the chapel of the Blessed Sacrament: the frescoes on the roof are by *Starnina*; an ancient tomb of one of the Castellani: a mausoleum of the Countess of Albany, by *Giovannozzi*; the Angels and the bas-reliefs, are by *Santarelli*. The Last-Supper on the altar is by *Vasari*.

Baroncelli Chapel. The ceiling, the left wall and that opposite are covered with paintings by *Taddeo Gaddi* On the opposite wall is an authentic painting by *Giotto*, representing the Coronation of the Virgin. The fresco on the other wall, is by *B. Mainardi*, a pupil of Ghirlandaio. On the altar, is a dead Christ, a mediocre work by *B. Bandinelli*. The Virgin with the Child, a group by *Vin. Danti*. The door to the right gives access to the Convent. The door, the passage, and the Chapel, called del Noviziato, are by *Michelozzi*. In the corridor one sees, over the church door, a fresco of the *Pontormo school* (?), some modern tombs among which, there is that of the scultor Bartolini by *Romanelli*; the great wooden Crucifix is attributed to *Margaritone*.

In the chapel called del Noviz'ato, on the altar, is a Virgin surrounded by Angels and Saints, by *Della Robbia*; and many interesting paintings of the XV cent. In the Sacristy the greater part of the frescoes are by *Giovanni da Milano*, and some of them, by *Agnolo Gaddi*. The Renuccini chapel near the Sacristy (separated from it by a railing), is decorated with frescoes attributed to *Taddeo Gaddi*.

On re-entering the church, in the first chapel to the right, are to be seen two frescoes of the *Giotto School*.

and the Assumption by *C. Allori*. In the second chapel, the Invention of the Cross by *Biliverti*, and St. Francis, by *Passignano*; the paintings on the roof are by *Giov. da S. Giovanni*. In the third chapel, the Monument of the Princess Charlotte Bonaparte, sculptured, by *Bartolini*; and the Assumption by *Bezzuoli*. In the fourth chapel, a painting by *And. del Sarto*. Some well preserved frescoes lately discovered and restored, (1842-60) are by *Giotto*. In the fifth chapel a tabernacle containing a portrait of St. Francis, a painting of the time of *Cimabue*, and some very fine paintings, by *Giotto*, were discovered in 1853. On the pilaster of this chapel and on the other corresponding one beyond the high altar, there are two bronze tablets containing the names of the Tuscans who died fighting for the Independence of Italy in 1848, on the battle fields of Montanara and Curtatone. The high altar was erected in 1869 according to the ancient style; the frescoes in the front of this altar are attributed to *Agnolo Gaddi*; the choir contains some paintings also by *A. Gaddi*. In the first chapel after the high altar, some modern frescoes, by *G. Martellini*. In the second, there is nothing worthy of observation. In the third chapel, dedicated to St. Anthony of Padua, some modern frescoes and paintings, by *L. Sabatelli* and by his sons. In the fourth chapel, the frescoes are by *B. Daddi*, and the sculptures of the *Della Robbia school*. In the fifth chapel, the frescoes are by *Giottino*, the Annunciation of the *Vasari school*.

Niccolini Chapel, *closed by a railing*. The design is by *G. Aless. Dosio*; the frescoes on the roof are by *Volterrano*; the Assumption and the Coronation, by *Allori*: the statues and the Monuments by *Francavilla*.

Bardi Chapel, near the preceding. A Virgin and Child in the *Giotto school*. In the tabernacle on the altar, a wooden Christ on the Cross, by *Donatello*. In the following chapel: the painting over the altar, by *Lugozzi*; and the mausoleum of the Countess Zamoyska, by *Bartolini*. Leaving this chapel, the monument of Cherubini by *Fantacchiotti* (1869). Before the column of the principal aisle the monument of L. B. Alberti, by *Bartolini*. In the left nave, there is a monument to the celebrated engraver, Raphael Morghen, by *Fantacchiotti*. The painting over the altar is by *Vasari*. The Mausoleum erected to the memory of Charles Marzuppini, is by *Des. da Settignano*. The sarcophagus of Fossombroni, by *Bartolini*. One painting by *Vasari* and the other by *G. Stradano*. At the pillar a Pietà, by *Angelo Bronzino*. Two paintings by *Santi di Tito*. The monument of Galileo is a work of the decline of art. The painting over the last altar, is by *Naldini*.

Cloister, to which entrance is obtained by the lateral door of the right nave. In it there is the Pazzi chapel, called del Capitolo, designed by *Brunelleschi*; the ornaments and bas-reliefs in terra-cotta, are by *L. della Robbia*. The statue in the centre of the cloister, representing the Creator, is by *B. Bandinelli*. In the old refectory there is a fine fresco worthy observing, attributed to *Giotto*.

S. Egidio. *(The church is attached to the Hospital of S. Maria Nuova).* It was built in 1419, by *Lorenzo di Bicci*. In the lunette over the door: the Coronation of the Virgin in terra-cotta, by *Bicci di Lorenzo*. It contains a Virgin in terra-cotta, by *L. della Robbia*; a marble tabernacle, by *Mino da Fiesole*; two paintings by *Ugo Vander Goes* which are his master-pieces: a Descent from the Cross, by *Ales. Allori*; St. Lewis, by *Volterrano*; an Assumption, by *Jacopo del Empoli*. For the description of the front of the Hospital, see: Hospital of S. Maria Nuova.

S. Felice. *(The square bears the same name, near the Pitti Palace).* There we may observe the Virgin and

some saints by *Mich. del Ghirlandaio*. St. Maximus aided by St. Felix, a fresco by *Gio. da S. Giovanni*. A painting with a pyx by *Neri di Bicci*. A fresco above, by an *unknown artist*. St. Dominick and other Saints painted by *Empoli*. St. Matthew called to the apostleship by *M. Rosselli*. St. Roch, St. Catherine, and St. Anthony, in the manner of *Botticelli*.

S. Felicita. *(The square bears the same name).* It existed before 1000, and it was rebuilt in 1736 by *Ferd. Ruggeri*. On entering to the right, one sees the Descent from the Cross, and the Evangelists on the ceiling, by *Pontormo* and by *Bronzino*. S. Felicita by *G. Berti*. The Martyrdom of the Maccabees, by *Ciseri*. A wooden Cross with figure, by *And. da Fiesole*. The Virgin honored by Saints, by an *unknown author*. To the left: a painting and a fresco, by *Poccetti*. St. Sebastian, by *F. Boschi*. St. Lewis, by *S. Pignoni*. The Marriage of the Virgin, by *Marlellini*. The Nativity, by *Santi di Tito*. The Resurrection, by *A. Tempesti*. The Adoration of the Kings, by *N. Cianfanelli*.

In the sacristy, there is a S. Felicita, by *Neri di Bicci*. In the Cloister, are still preserved some frescoes of the XIV and XV centuries.

S. Firenze. *(The square bears the same name).* Built after the design of *Silvani*, *Ruggeri*, *Ferri*, and *del Rosso*. In the interior, are the Martyrs, by *Stradano*. The cupola of the chapel of the Holy Sacrament, was painted by *L. Sabatelli*.

S. Gaetano. *(The square bears the same name).* This church is a work of the decline of art; it was rebuilt in the XVII century. In the interior, the statues and the bas-reliefs are by *Foggini*, *Piamontini*, *Fortini*, *Novelli*, *Pettirossi* and *Catenì*. In the choir, there is a bronze Crucifix by *F. Susini*. The Silver tabernacle is the work of *Ben. Petrucci*. The paintings over the altars, are by *Vannini*, *Vignali*, *Rosselli*, *Boschi*, etc.

S. Giovannino. *(Via Cavour).* It was rebuilt about the end of the XVI century; the front is a modern work. Inside the frescoes between the pillars, representing the life of Christ, are by *Passignano*, *Barbieri*, *Bronzino*, *Santi di Tito*, *Corradi* and *Ligozzi*. The paintings over the altars, are by *Allori*, *Corradi*, *Dandini*, *Puglieschi*, etc.

S. Lorenzo. *(The square bears the same name).* This church, in the form of a T, was built in 390 and consecrated by St. Ambrose in 393. It was rebuilt and enlarged in 1059, and consecrated by Nicholas II. It was afterwards almost entirely destroyed by fire, and rebuilt after a design by *Brunelleschi*. The high altar was consecrated in 1461. This edifice was cleaned and decorated a few years ago. The precious bas-reliefs which adorn the two pulpits are really worthy of minute attention; they are the work of *Donatello*, completed by his pupil *Bertoldo*. In the right nave there is the Monument of the Painter Benvenuti executed by *Thorwaldsen*. Among the pictures ornamenting this church, we shall note: the Marriage of the Virgin, by *il Rosso fiorentino*; an ancient painting representing the Virgin and some saints, by an *unknown artist*; the Annunciation by *Fra Fil. Lippi*; on the left wall a large fresco representing the martyrdom of St. Lawrence, is by *Bronzino*.

In the old Sacristy, we may observe many fine works of art by *Donatello*, which are: the small bronze doors, the Evangelists, the bust of St. Lawrence, the sarcophagus containing the bones of John of Medicis, called Bicci, and other objects. Over the door there is a painting by *Raffaellino del Garbo*, representing the Nativity of Jesus Christ. On entering, to the left, we see the magnificent tomb of John and Peter, Sons of Cosmo of Medicis: a beautiful sarcophagus of porphyry, supported on nine bronze feet of exquisite workmanship, the work of *A. del Verrocchio*. The monument of the Countess Bertini

Ferrari Corbelli is a fine work of *G. Dupré* (1864). For the description of the new Sacristy, see Medicean chapel.

Medicean Chapel. (Entrance, Piazza Madonna. On Monday it is open at 12, on Sunday at 10 and the other days at 9. Every day it closed at 3.) In the great entrance are the tombs of the Medicean Family. It was begun in 1604 under Ferdinand the first, by *Matteo Nigetti*, after a design by the Prince John of Medicis. Workmen are still constantly employed in finishing it. It was originally destined to receive the Blessed Sepulchre, which the Emir Fuccardino had promised to get out of the hands of the infidels; but being deluded in this hope, Cosmo the second destined it to receive the tombs of his family. This chapel is rich in pietre dure and precious marbles, but its architecture is of no great merit. The statue of Ferdinand I the first in gilt bronze, is by *Gian Bologna*; that of Cosmo II is by *Tacca*. The pictures of the cupola were executed by *P. Benvenuti* (1828-37).

New Sacristy. By John of Medicis (Leon X) the order for the construction of this chapel, was given to *Michelangelo*, who with his own design erected it by order of Clement VII, who intended to bury his relations there. The great artist, not satisfied with distinguishing himself in this work as an architect, wished also to leave us in the monuments, which it contains, some works really worthy of his great name.

The first to the right is the tomb of Julian of Medicis, duke of Nemours and brother to Leon X. The statue of Julian seated in a fine attitude is placed over the two beautiful statues personifying Day and Night. The life-like expression of those symbolic figures is so great that the Poet J. B. Strozzi wrote of the latter:

« La notte, che tu vedi in sì dolci atti
Dormire, fu da un' Angelo scolpita
In questo sasso; e, perchè dorme, ha vita:
Destala se no 'l credi, e parleratti »

To which Michelangelo, wishing to allude to the lost liberties of Florence, answered:

« Grato m' è il sonno, e più l'esser di sasso,
Mentre che 'l danno e la vergogna dura.
Non veder, non sentir, m' è gran ventura
Però non mi destar: deh! parla basso »

The second monument was erected in memory of Lawrence of Medicis, duke of Urbino. The attitude of the statue caused it, to be called « *Il Pensiero* » (Thought); the others represent Twilight, and the Dawn of Day. Before leaving the chapel, we should observe an unfinished but very fine group, by *Michelangelo* representing the Virgin and Child. The statue of St. Cosmo by *Fra G. A. Montorsoli* and that of St. Damian by *Raf. da Montelupo*.

S. Marco. (*The squirk bears the same name*). This church was built in the XIII century, but the front is a modern work (1780). The convent attached is celebrated in Florentine history for having sheltered the famous Fra Savonarola: it is also celebrated for being the dwelling of the renowned painters B. Angelico and Fra Bartolommeo della Porta. The greater part of the internal architecture of the Church is by *Gian Bologna*.

Over the principal door is a Crucifix by *Giotto*. To the right on entering may be seen an Annunciation, a fresco by *P. Cagliari*; a painting by *Santi di Tito*; the Virgin enthroned by *Fra Bartolommeo*; a fresco imitating mosaic brought from Rome in 1699, representing the Virgin: St. Dominick and St. Raymond in a fresco in imitation of a mosaic. On leaving the choir to the right, there is a small door which opens into the chapel of the Holy Sacrament. To the left is the chapel of St. Antonino, Bishop of Florence, whose architecture and the statues representing the Saints are by *Gian Bologna*;

on the wall are two large frescoes; one representing the

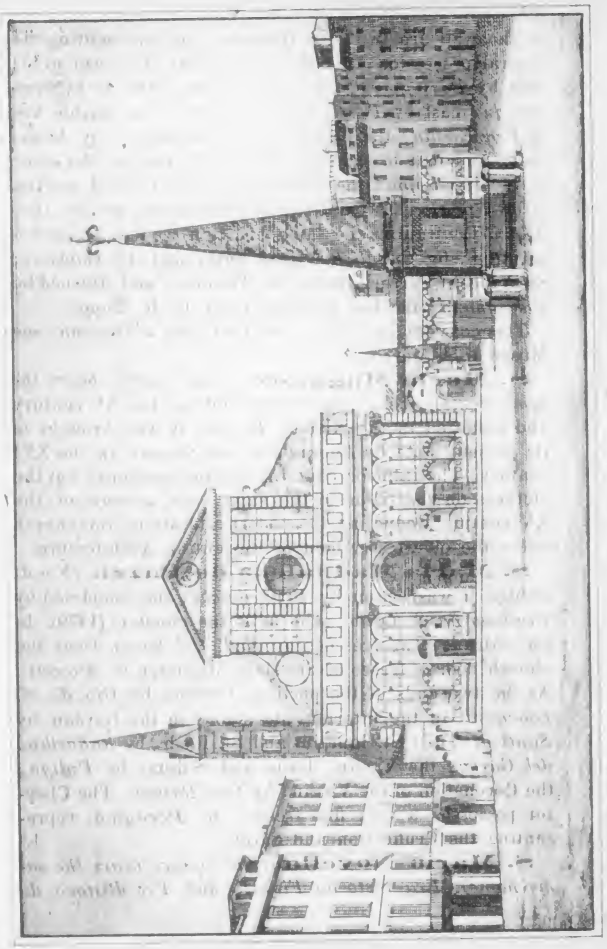
on the wall are two large frescoes; one representing the funeral procession, the other the burial of St. Antonino; both by *Passignano;* the shrine of the Saint is by *Gio Bologna* cast by *Portigiani;* the statues in marble are by *Francavilla;* the painting over the altar is by *Bronzino;* and that to the right is, by *B. Naldini;* the other is by *Fr. Poppi;* the painting on the vaulted ceiling is by *Poccetti;* the paintings in chiaro-scuro are by *Ales. Allori.* Continuing the same direction we may observe a painting, by *Cigoli:* a Virgin enthroned, by *Gabbiani;* St. Vincent Ferreri, begun by *Vanni*, and finished by *Passignano;* the last painting is by *G. B. Poggi.*

This convent has been converted into a Museum: see Museo di S. Marco.

S. Maria Maggiore. *(The square bears the same name).* This church was built in the XI century and enlarged in the XIII by *Buono;* it was brought to its present state by *Buontalenti* and *Silvani*, in the XVI century. The interior contains nothing precious; but the pictures on the pillar to the right, are a work of the XV century. Deducting the modern alterations, this church offers the oldest specimen of Florentine Architecture.

S. Maria Maddalena de' Pazzi. *(Via di Pinti).* It was begun by *Brunelleschi*, and completed by *Giuliano da S. Gallo*, who built the cloister (1479). In the entrance two frescoes by *And. del Sarto.* Over the church door a fresco of St. Mary Magdalen by *Poccetti.* At the two ends of the portico, frescoes by *Gio. da S. Giovanni.* In the Interior: the Agony in the Garden, by *Santi di Tito;* St. Ignatius and St. Roch, by *Raffaellino del Garbo;* the Virgin, Jesus and Saints, by *Puligo;* the Coronation of the Virgin, by *Cos. Rosselli.* The Chapter possesses a very fine fresco, by *Perugino*, representing the Crufieixion and Saints.

S. Maria Novella. *(The square bears the same name). Fra Sisto da Firenze* and *Fra Ristoro da*



S. Maria Novella. Piazza.

Campi, were the architects of this very fine church,

Campi, were the architects of this very fine church, called by Michelangelo, his bride. The foundation stone was laid in 1279. After the death of the first two architects, it was continued by two other friars of this convent, *Fra Giovanni da Campi*, and *Fra Iacopo da Nipozzano*. The frontispiece was finished in 1470 after a design by *Leon Battista Alberti*. We should observe two astronomical instruments placed there by *P. Ignazio Danti* (1572). The length of the church is about 98 metres, and the width 28. We must not forget to observe an originality in its construction, which is, that as the arches of the naves near the high altar, they become smaller; an optical deception made use of by the architects to increase the effect of the perspective. Its German gothic style is very elegant. It was ill modified by *Vasari* in 1565, but not corrected by the recent repairs (1858-61). The fresco over the principal door is after the *F. Lippi school*. The Christ on the cross is attributed to *Giotto*. The painting on the wall at the right of the door, is by *Masaccio*. the other to the left is thought to be by *A. Gaddi*. Among the different monuments existing in the right nave, the two belonging to the Minerbetti family, are by *Sileio da Fiesole*, and that of G. B. Ricasoli, is by *Romolo di Taddeo da Fiesole*. Of the paintings over the altars, the first is by *Mecchietti*, the three following are by *G. B. Naldini*; the fifth by *Iacopo di Meglio*, and the last by *Ligozzi*.

In the Rucellai Chapel, there is a fine Virgin by *Cimabue*, one of the most authentic paintings by this artist: the Martyrdom of St. Catherine, by *Bugiardini*; St. Lucia, by *R. Ghirlandaio*; St. Peter Martyr, by *Cigoli*; St. Hyacinthus by *Empoli*; the sepulchre of B. John of Salerno, by *V. Danti*; the sarcophagus of B. Villana, by *Bernardo Rossellino*.

The painting over the altar in the chapel of the Holy Sacrament, is by *Iacopo Vignali*. The paintings on the

walls of the chapel of Philip Strozzi are by *Filippino Lippi* (1486-1502). Those on the sides represent the mi-

the Judgment Day, Heaven and Hell. The painting over

walls of the chapel of Philip Strozzi are by *Filippino Lippi* (1486-1502). Those on the sides represent the miracles of St. Philip and St. John the Evangelist and those on the ceiling, the four Evangelists. Behind the altar is the tomb of Philip Strozzi, by *Benedetto da Maiano*. The high altar is of very recent construction. The frescoes in the choir are almost all by *R. Ghirlandaio*, which for their exquisite beauty demand minute observation. The subjects of these frescoes are: On the right wall, the history of St. John the Baptist. I. Zacharias in the temple, this fresco contains portaits of many Florentines, contemporaries of the painter: he who is holding up his hand is Agnolo Politian, the other dressed as a canon, is Marsilio Ficino, the figure turning to him is Gentile de' Becchi, Bishop of Arezzo; and the other with white hair is Cristopher Landini. II. The Virgin visiting St. Elisabeth. III. The Nativity of St. John the Baptist. IV. Zacharias declaring the name of the Child. V. The preaching of St. John. VI. The Baptism of Jesus Christ. VII. Herod's feast. On the left wall, History of the Virgin: Joachim driven out of the temple. The figure with a blue tunic and red cloak is the portrait of the painter. II. The Nativity of the Virgin. III. The presentation in the temple. IV. The Marriage of the Virgin. V. The Adoration of the Wise Men. VI. The massacre of the Innocents. VII. The death of the Virgin. The wooden stalls are by *Baccio d' Agnolo*. The windows were painted by *Alessandro di Giovanni Fiorentino*.

Gondi chapel *(Immediately to the right)*. We see the famous wooden Crucifix, by *Brunelleschi*, which was executed by him in consequence of a dispute with *Donatello*.

Gaddi chapel, the paintings on the ceiling are by *Alex. Allori*. There is a painting by *Bronzino*; two mausoleums designed by *Michelangelo*.

Strozzi chapel. The paintings on the walls are by *Andrea Orcagna* and of *Nardo* his brother, representing

the Judgment Day, Heaven and Hell. The painting over the altar is by the *same Andrea*. Over the door through which one passes to ascend to the bell-tower, is the Coronation of the Virgin of the *Giotto school*.

The Sacristy possesses two basins, one of them in terra cotta by *L. della Robbia* and the other in marble by *G. Fortini*. Proceeding along the left nave of the church, the painting over the first altar, is by *Bronzino*; the second, dedicated to St. Catherine of Siena, of whom there is a pasteboard statue, painted by *Poccetti*; the third and the fourth are by *Vasari*; the fifth is by *A. Bronzino*; the sixth and last is a modern work by *Fattorini*.

The Chiostro Verde *(Green Cloister) which is situated on the W. side of the Church, may be entered either by a door in the square, or by one leading from the left aisle*. This cloister contains an innumerable quantity of pictures. Those in the lunettes near the church are by *Paolo Uccello*. (1320-1470). The other paintings are by an unknown author, only one or two are by *Dello*. From here we have access to the

Cappella degli Spagnoli *(Spanish chapel)*. Celebrated for the frescoes with which it is covered. Those on the western wall and on the ceiling are by *Taddeo Gaddi*, and the other by *Simone Martini* called erroneously *Memmi*. On the southern wall are, the histories of St. Dominick and St. Peter Martyr. On the eastern wall: The Militant and Triumphant Church, represented as the Gate of Paradise; on a throne are seated the protectors and defenders of the Church, the Pope, the Emperor, the King, the Cardinals, Bishops and many other distinguished personages. St. Dominick showing to the multitude of his auditors the way to Heaven. St. Peter opening the gates of Paradise, where Jesus Christ is seated on a throne surrounded by Angels. On the North side we may see: Jesus Christ bearing his cross, the Crucifixion and the descent to Hell. On the western side, St. Thomas

Aquinas surrounded by Angels, Saints, and Patriarchs,

finished by *Neri Fioravanti and Benci di Cione* (1349).

Aquinas surrounded by Angels, Saints, and Patriarchs, and at his feet are the condemned, the leaders of heresy and false philosophy: Arius, Sabellius, and Averrhoes. The fourteen figures in the niches represent. 1. Civil Right by the Emperor Justinian; 2. Canon law, by Pope Clement VI: 3. Speculative Theology, by Peter Lombard; 4. Pratical Theology, by Severus Boëtius; 5. Faith, by Dyonisius the Areopagite; 6. Hope, by St. John Damascenus; 7. Love, by St. Augustin; 8. Arithmetic, by Pithagorus; 9. Geometry, by Euclid; 10. Astronomy, by Ptolemy; 11. Music, by Tubalcain; 12. The Dialectic, by Zenon of Elis; 13 Rhetoric, by Cicero; and finally 14. Grammar, by Donato. On the ceiling are the Resurrection, the Ascension, the Descent of the Holy Ghost; and as a symbol of the church, St. Peter's ship preserved throughout the storm.

Chiostro Grande *(large cloister) (the largest in Florence)* decorated with fifty two frescoes in the same number of lunettes; by *Cigoli*, *Ales. Allori*, *Santi di Tito Poccetti*, etc. These pictures represent the principal acts in the life of several Saints of the order of St. Dominick among which of St. Thomas Aquinas, and St. Peter Martyr. The refectory contains a fine fresco by *Bronzino*, representing the Israelites in the Desert.

This convent contains also a

Pharmacy *(Entrance in Via della Scala)*, renowned all over Europe for its essences and odoriferous waters. The sale is open to the public even on Sundays. *You must ring the street bell to obtain admittance through the bronze gate which is always closed.* Therein are to be seen some frescoes by *Rosselli*, *Cigoli*, *Spinello Aretino*, *Salviati* and others.

S. Michele. *(Via Calzaioli)* This temple was not originally destined for divine service. It was built about 1284 by *Arnolfo di Cambio* to be used as a Granary; it was destroyed by fire, and then rebuilt by *Taddeo Gaddi* and

finished by *Neri Fioravanti, and Benci di Cione* (1349). The Signoria having determined on converting it into a church, placed an altar therein in honor of St. Anna, in remembrance of the exile of the Duke of Athens, which happened in 1343 on the day dedicated to this Saint, and even at the present time, the flags of the Arts and Trades are placed all around on the same day. In the year 1569. the upper floors were converted into a depositary of Archives and Notarial Acts and they are still used for that purpose. The statues, which form the ornament of the exterior of this church, are considered the finest works of the ancient Florentine school. The various arts and trade corporations contributed the necessary expense for the same, and placed over the niches their coats of arms in terra-cotta invetriata. On the western side we have a St. Eligius, by *Nanni di Banco*, a St. Stephen by *Ghiberti*, and a St. Mathew, by *Michelozzi*. On the north; a niche empty; four saints in a niche, by *Nanni di Banco;* a St. Philip, by the same; and a St. Peter, by *Donatello*. On the east, a St. Luke, by *Giov. Bologna*. Jesus Christ making St. Thomas touch the wound in his side, by *Andrea Verrocchio;* St. John the Baptist, by *Ghiberti*. On the south, a St. John the Evangelist by *Baccio da Montelupo;* St. George, celebrated statue by *Donatello*. St. James, by *Nanni di Banco;* and a St. Mark by *Donatello*.

Though there are, in the interior, some works by good painters, we give no description of them, as they are nearly effaced. What merits attention is the fine tabernacle in gothic style executed by *Andrea Orcagna*, about 1359. The Virgin is by an unkown author of the first half of the XIV cent. Over the altar of St. Anna, there is a marble group by *Francesco da S. Gallo*. On the altar to the left there is a painting representing the Virgin and Child, by *Simone da Fiesole*.

S. Niccolò. *(The street bears the same name).* This edifice is supposed to have been built about the

year one thousand. We find in some historians that Mi-

year one thousand. We find in some historians that Michelangelo hid himself for a time in the belltower, when Florence fell into the hands of the Imperialists (1530). In the Interior, are to be seen: the Sacrifice of Abraham, by *Ales. Allori;* some saints by *Gentile da Fabriano;* the Creator and saints, by *Iacopo da Empoli.* In the Sacristy, is a fresco by *D. Ghirlandaio;* the Virgin and Saints, by *Neri di Bicci;* and other paintings by unknown artists of the XIV century.

Ognissanti. *(Piazza Manin).* It was almost all rebuilt in 1627 after a design by *Bastiano da Fiesole.* The facade is by *Nigetti.* Over the principal entrance we observe a bas-relief by *L. della Robbia.* In the interior the following are worthy of observation: A St. Augustin, a fresco by *Botticelli;* a St. Jerome by *D. Ghirlandaio;* and a wooden Crucifix by *Giotto.* In the sacristy, is a fine fresco, belonging to the *Giotto school.*

In the Cloister there are some pictures by *Gio. da S. Giovanni, Ligozzi, Ghidoni,* and *Ferrucci.* They represent the life of St. Francis.

S. Remigio. *(The square bears the same name).* We may see, in this little church a Conception, by *Empoli.*

S. Simone. *(The square is called by the same name).* In this church there is only one work of merit, which is in the sacristy, a painting representing St. Peter, by an unknown author but which bears the date of 1308.

S. Spirito. *(The square bears the same name).* It was begun in 1433, by *Brunellesch:* but injured by fire in 1471, it was afterwards finished in 1481. This temple justly attracts the attention of every one who visits it for simplicity and elegance of architecture, it is in the form of a latin cross supported by corinthian columns of *pietra serena* taken from the quarries of Fiesole with capitals and arches of the same material. In 38 chapels of semi-circular form are 38 altars, which

we will visit, beginning on the right side and progressing regularly to the end of the Church.

First-chapel: Assumption by *Piero di Cosimo;* 2.d Chapel: the Virgin with her son on her knees, by *Nanni di Baccio Bigio* pupil of Michelangelo. 3.d Chapel: St. Nicholas, statue carved in wood by *Sansovino.* (it is covered): on each side two Angels painted by *Franciabigio.* 4.th Chapel: Christ driving the merchants out of the temple, by *Stradano.* 5.th Chapel: Nothing worthy of remark. 6.th Chapel: Martyrdom of St. Stephen, by *Passignano.* 7.th Chapel: the Archangel Raphael and Tobiah, statue of *G. B. Carrarese:* the ornaments in *stucco* are of no great merit. 8.th Nothing worthy of remark. 9.th St. Monica, giving the rules to the Agostinian Nuns, by *Fra Filippo Lippi.* 10.th In the tabernacle is preserved a statue carved in wood, by *Donatello,* representing the Madonna. It can only be seen in the first part of the month of September. 11.th A Crucifix of the XV.th cent. 12.th A fine picture by *F. Lippi.* 13.th St. Bernard, fine copy after an original of Perugino, by *Felice Vicherelli* who is also the author of the two laterals paintings. 14.th on the right, antique monument of Neri Capponi. 15.th Nothing of interest. 16.th The Adoration of the Kings, and small historical subjects, by *Aurelio Lomi.* 17.th Four Saints and the Virgin, by *Giotto.* 18.th painting of the school of *Sandro Botticelli.* 19.th Some Martyrs, by *Aless. Allori.* 20.th The Adulterous Woman, by the *same.* 21.st painting by *Vignali.* 22.nd the Annunciation, fine work, by *Sandro Botticelli.* 23.rd Nativity of Jesus Christ, and foot-board, by the *same.* 24.th The Virgin enthroned, St. Bartholomew, St. John the Evangelist, in the *manner of Botticelli;* 25.th The Transfiguration, of the *school of Piero di Cosimo.* 26.th the Virgin on her throne of the *Ghirlandaio School.* 27.th All the sculptures are by *A. Contucci da S. Savino.* 28.th Painting and steps of altar of the *Perugino School.* 29.th The Virgin on her throne

and Saints, by *Ant. del Pollaiolo*. 30.th The Virgin enthroned, by *Perugino*. 31.st Jesus going to the Mount Calvary by *Ghirlandaio*. 32.nd A Madonna and various Saints, painted on wood, by *Fra Bartolommeo*. 33.rd The Virgin, St. Sebastian and other Saints, copy of a painting by *Rosso Fiorentino* 34.th St. Anna and some Saints, a very fine work, by *Ridolfo del Ghirlandaio*. 35.th St Thomas of Villanova, by *R. Manetti*. 36.th Nothing interesting. 37.th Statue of Jesus Christ by *T. Landini*: copied from the original of Michelangelo. 38.th the Resurrection of the Saviour, painting of the *Piero di Cosimo school* The high altar in precious marbles, as also its tabernacle and the presbytery were done from 1600 to 1604 by the sculptor and architect *Giovanni Caccini* and at the expense of the Senator G. B. Michelozzi.

Sacristy. The design of it is by *Cronaca*. That of the vestibule is attributed to *A. Contucci da S. Savino*. The painting on the altar is, by *Aless. Allori*. The architecture of the first cloister was by *Alf. Parigi*; the frescoes were made by several painters, of no great merit: the most remarkable are those of the defence of the works of St. Augustin by *Paolo Peregino*. The second cloister after the design of *Ammannati*. The paintings near the door are by *Poccetti*. The bell-tower is by *Baccio d' Agnolo*.

S. Stefano. *(The square bears the same name)*. It is supposed to have been founded in the VII century. The bronze low front piece of the high altar is by *F. Tacca*. There is also a St Leonard and St. Nicholas, by *Rosselli*; and a St Cecilia, by *Carradi*. In the choir, a St. Stephen, by *Cicco da Gambassi*.

S. Trinita. *(Via Tornabuoni)*. It was erected after the design of *Niccola da Pisa* in 1250; the front was added in the XVI century by *Buontalenti*. The Holy Trinity and St. Alexius are by *Caccini*. In the interior: in the chapel near the sacristy, there are some good frescoes.



Palazzo Vecchio

by *Dom. Ghirlandaio* representing some facts from the life of St. Francis (1485). The architecture of the presbytery is by *Buontalenti*. St. Peter walking on the water, by *C. Allori*; St Peter receiving the keys by *Empoli*: Jesus in the Garden, by *M. Rosselli*; in the chapel closed by a railing there is an altar on which step there is an Annunciation with Saints and histories by *D. Lorenzo monaco*; St. Mary Magdalen, a statue begun by *Desid. da Settignano*, and finished by *Benedetto da Maiano*.

PUBLIC PALACES

Palazzo Vecchio. *(Piazza della Signoria).* The Signoria ordered the construction of this palace by a decree of the 30th of December 1298. This embattled edifice resembling a fortress rather than a palace, was raised by the genius of the architect *Arnolfo di Cambio*. The want of symmetry one observes, and which probably increases its charateristic appearance, is said to be owing to the Republican authorities who would not permit him to occupy the area of the houses belonging to the Ghibellini of the Uberti families. Its fine tower, so admirable for its solid construction, united to a graceful proportion, is 93 metres in height. The bell was used to call the People to the public meetings. This palace was the seat of the Signoria of Florence; it was enlarged at different times, and among othere by *Michelozzi* (1434) and *Vasari* (1550). Over the door are two Lions and the inscription: *Rex Regum et Dominus Dominantium*. Under the arches of the gallery, or terrace surmounting the edifice, are the Arms of the Republic. Of the two Termini in marble at each side of the entrance, that of the female is by *Bandinelli*, the other by *Rossi*. Through this gate we enter a court, whose elegant decorations form a striking contrast to the severity of the

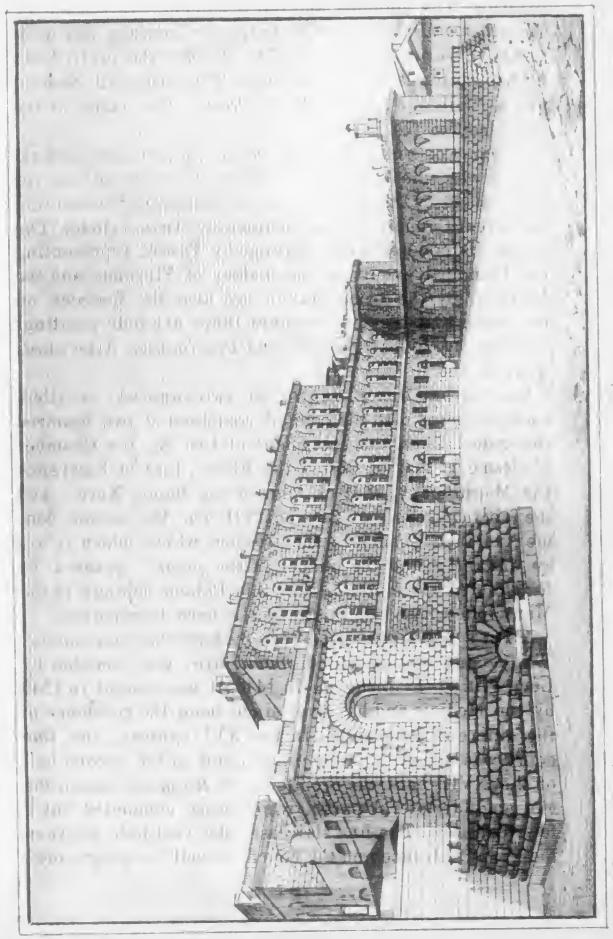
exterior. The columns and the ornaments were made by

exterior. The columns and the ornaments were made by *Michelozzo Michelozzi*. The porphyry fountain was designed by *Vasari* and executed by *Tadda;* the pretty little bronze statue is by *Verrocchio*. The group of Samson and a Philistine, is by *V. de' Rossi*. The stairs to the left, lead to the

Saloon of the Great Council, or dei Cinquecento which was constructed in 1495 by *Cronaca* at the request made by Savonarola, for the purpose of assembling the Great Council. It was modified by *Vasari* (1540). The ceiling is covered with paintings by *Vasari*, representing the Principal events in the history of Florence and the Medicis. By the same author are also the frescoes on two walls; at the four corners there are four paintings on slate by *Ligozzi*, *Cigoli*, and *Passignano*. Afterwards there is the

Salone dei Duecento, of the two hundred, so called, because there met the council composed of two hundred Delegates. Then the apartment of Leo X, the Chamber of Cosmo I, that of Cosmo the Elder, that of Lawrence the Magnificent, that of John of the Bande Nere, and the sitting room, of Clement VII. On the second floor the Audience Chamber: the frescoes which adorn it are by *Salviati;* and the chapel of the *priori*, painted by *Ridolfo del Ghirlandaio*. Now this Palace belongs to the Municipio whose administration is here transported.

Pitti Palace. *(The square bears the same name).* The raising of this splendid structure, was confided by Luca Pitti to *Brunelleschi* in 1440. It was bought in 1549 by the Medicis and has ever since been the residence of the different sovereigns. In the XVI century, the fine court was added by *Ammannati*, and in the second half of the XVIII cent. the architect, *G. Ruggeri*, began the two angular lateral parts, which were completed but a few years ago. The fine staircase, the vestibule between the grand entrance and the court, as well as other works



in the interior were done by *Pasquale Pocciauti*. In the court-yard opposite the central entrance there is a fine grotto, which is supported by 16 columns of the doric order. Of the five statues, the one in the middle representing Moses, was sculptured in porphyry, by *R. Curradi*. Over the grotto may be seen the fine fountain sculptured by *Susini* and *Ferrucci*. To the right in the court is the Royal Chapel ornamented with frescoes by *Luigi Ademollo*. On the rich altar there is an ivory Crucifix by *Giovan Bologna*. On the first floor: In the first vestibule there are four statues, three of them ancient. The Stucco saloon, after a design by *G. Paoletti*. The Bona saloon ornamented with frescoes by *Poccetti*. In the second vestibule: two ancient Fauns: Bacchus by *Bandinelli* and Mercury by *Francavilla*. The Guard room is adorned with ancient statues. Also the Saloon of the Niches possesses six ancient statues. It is impossible to describe the quantity of remarkable works contained in this Palace, but those who visit it will be informed by the Guardians. *(For the Gallery see, Pitti Gallery)*.

Riccardi Palace. *(Via Cavour)*. It was Cosmo the Elder, who had this palace built in 1430 by *Michelozzi*. The architecture of this palace, all in stone, is beautiful and imposing, like most Florentine edifices, and it is celebrated for the events which it witnessed. In 1659 it belonged to the Riccardi Family, who bought it from the Medicis. In 1814 it was bought by the state, who is still the proprietor. It contains a chapel with paintings by *B. Gozzoli* and a gallery with fine frescoes by *Luca Giordano*.

Pretorial Palace. *(Via Ghibellina)*. The erection of this imposing structure was begun in 1255, by *Lapo Tedesco* according to *Vasari*, but *Fra Sisto and Fra Ristoro*, the architects of S. Maria Novella, also took a part in it. Later, towards the decline of the XIII century, it was occupied by the Podestà. In the chapel there

is the portrait of Dante, painted by a *pupil of Giotto* after

Altoviti Palace *(Borgo degli Albizzi 18)*. Com-

is the portrait of Dante, painted by a *pupil of Giotto* after the death of that master. This master-piece of the Florentine style was the theatre and witness to every change and misfortune that desolated our country, and which a small Guide cannot pretend to describe, for a large volume would scarcely suffice to relate the history confined to this edifice alone. We must content ourselves with pointing it out to the admiration of the lovers of the beautiful, and refer them to the historians, limitating ourselves to saying that every step of its staircase, every wall of its rooms contains a history of those generations, who preceded us, and which, though often covered with fraternal blood, and divided by internal quarrels, yet left us noble examples of heroic and patriotic virtues. This edifice, then, must be considered as a monument left us by our forefathers as a perpetual remembrance of their memorable deeds. The interior, beginning with the magnificent Court-Yard, is really worthy of patient observation. The palace contains also paintings by *Giotto*, *Ghirlandaio* and others. Now, it is occupied by the National Museum.

Feroni Palace. *(Piazza S. Trinita).* It is thought that *Arnolfo di Cambio* was the architect of this palace; and in fact, after the Pretorial and the Signoria Palace, it is the most charateristic monument of that period. It belonged to the Spini and afterwards to the Feroni Family. There are some frescoes by *Poccetti*.

Palazzo non finito *(Via del Proconsolo).* This was built in the XVI century by *Buontalenti*; *Santi di Tito*, *Scamozzi*, *Caccini* and others have also worked there to try to finish it.

PRIVATE PALACES

Alberti Palace *(near the Ponte alle Grazie).* It belonged to Leon Battista Alberti. It has been lately restored.

Altoviti Palace *(Borgo degli Albizzi 18).* Commonly called, dei *Visacci*, because there are 15 portraits of illustrious personages on the facade. Over the door, there is a bust of Cosmo the first.

Bartolini-Salimbeni Palace *(now Nord Hotel, Piazza S. Trinita 8).* The architect was *Baccio d' Agnolo* (1520). It was the first work in Florence, with ornamental decorations, square windows and doors surmounted by large cornices.

Capponi Palace *(Via S. Sebastiano 28).* Erected after a design by *Fontana* (1704). The great saloon was painted in fresco by *Mattco Bonechi*, who also painted several other rooms.

Corsi Palace *(Via Tornabuoni 20).* It is a fine palace of modern architecture, the ground floor is occupied by very handsome shops. The design of the small portico at one end is by *Cigoli*.

Corsini Palace *(Lungarno Corsini).* This was built by *G. Silvani* (1618-56). The staircase was constructed by the architect *Ferri*.

Gondi Palace *(Piazza S. Firenze 1).* The architecture is by *Giuliano da S. Gallo*, and is much esteemed (1481).

Guadagni Palace *(Piazza S. Spirito).* It is thought to have been designed by *Cronaca*.

Larderel Palace *(Via Tornabuoni 19).* The facade of the palace which is much esteemed was designed by *Dosio* (1558).

Rucellai Palace *(Via della Vigna Nuova 20).* This palace so full of taste and harmony was designed by *Leon Battista Alberti*.

Strozzi Palace. *(Via Tornabuoni).* The design of this splendid palace was drawn by *Benedetto da Maiano*, by order of Filippo Strozzi in 1489. The great cornice, by *Cronaca* is considered a real model of art. This palace has three fronts, but we should observe that

fronting the Strozzi Square, the entablature on that side

fronting the Strozzi Square, the entablature on that side being finished. The lanterns, rings, and other beautiful ornaments in iron are the work of *Niccolò Grosso*, called *Il Caparra*.

Stiozzi-Ridolfi Palace *(Via della Scala 89)*. Was built after a design by *L. B. Alberti* and enlarged by *Silvani*. In the garden annexed, known by the name of *Orti Oricellari*, a Casino was erected by Bernard Rucellai, who after Lawrence the Magnificent, presided over the Platonic Academy. It served also as a residence for the same: there too, Macchiavelli read to his colleagues the celebrated lectures on the Decadi of Titus Livius. A small subterranean chapel is consecrated to the memory of the Platonians. The giant in the garden is by *Novelli*.

REMARKABLE HOUSES

Dante 's House, Piazza S. Martino 2.

The House where Macchiavelli died, Via Guicciardini 16.

Galileo 's House, Via della Costa, near the Fortress of Belvedere.

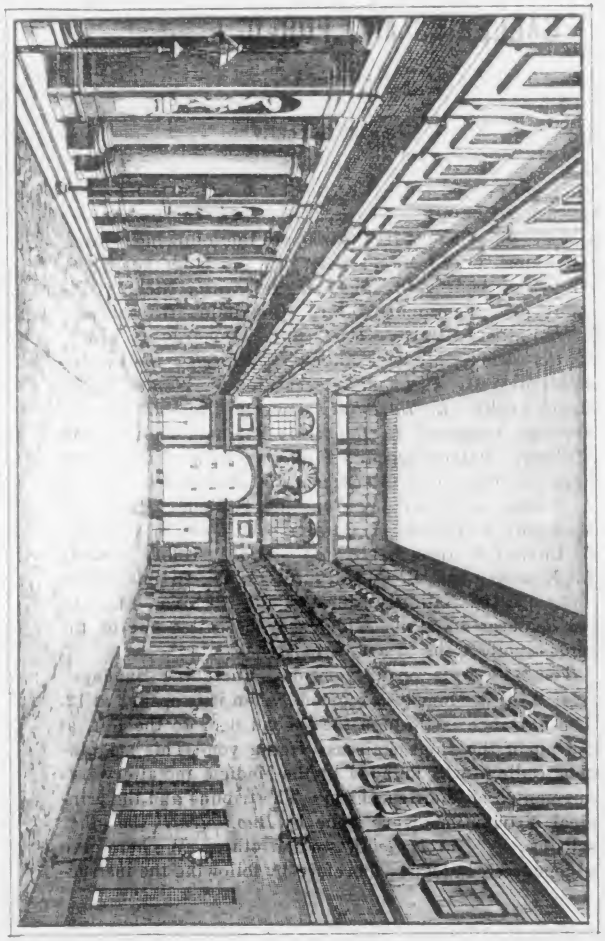
The House where Alfieri died, Lungarno Corsini 2.

Guicciardini 's House, Via Guicciardini 11.

The House where Andrea del Sarto died, Via S. Sebastiano.

B. Cellini 's House, Via della Pergola 38.

GALLERIES AND PUBLIC MUSEUMS



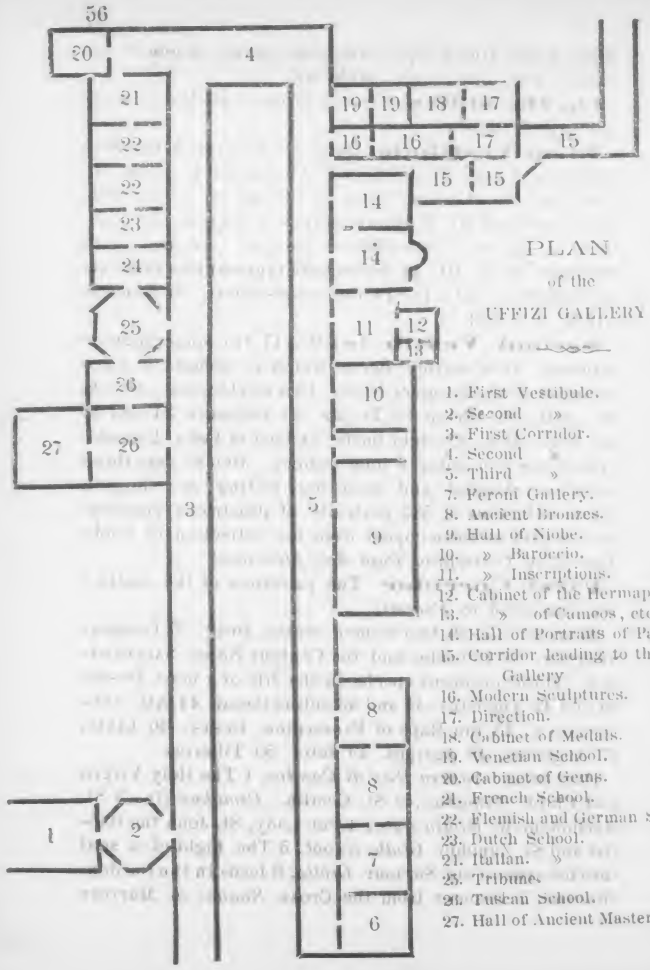
GALLERIES AND PUBLIC MUSEUMS

UFFIZI GALLERY

The very fine portico of the Uffizi which leads to the Gallery was built by *Vasari* (1560-74). The 28 modern statues which adorn it (1846-56) are the following: Cosmo the Elder, by *L. Magi;* Lawrence the Magnificent, *G. Grazzini;* Andrea Orcagna, *M. Bazzanti;* Nicholas Pisano, *Fedi;* Giotto, *G. Dupré;* Donatello, *G. Torrini;* Leon Battista Alberti, *G. Lusini;* Leonardo da Vinci; *L. Pampaloni;* Michael Angelo, *Santarelli;* Dante, *Demi;* Petrarch, *A. Leoni;* Boccaccio, *E. Fantacchiotti;* Macchiavelli, *L. Bartolini;* Guicciardini, *L. Cartei;* Amerigo Vespucci, *G. Grazzini;* Farinata degli Uberti, *F. Pozzi;* Peter Capponi, *T. Bacci;* John of the Bande Nere, *T. Guerrazzi;* Ferruccio, *P. Romanelli;* Galileo, *A. Costoli;* Micheli, *V. Consani;* F. Redi, *P. Costa;* Mascagni, *L. Caselli;* A. Cesalpino, *P. Fedi;* S. Antonino, *G. Dupré;* F. Accorso, *E. Fantacchiotti;* Guido Aretino, *L. Nencini;* and B. Cellini, *U. Cambi.* In this edifice there are the National Library, the Archive, etc. and the celebrated Gallery which may be called one of the richest collections of art in existence.

The Gallery is open every day, including Sundays, from 9 till 3, Mondays excepted, when it is opened at 12. The entrance is through the second door to the left, at the top of the stone staircase facing you. This magnificent Gallery was founded by the Medicis and afterwards augmented by their successors. The tribune and the principal distributions were made by *Buontalenti*, the other saloons, by *Zanobi del Rosso* and others. We here give a complete catalogue, therefore by following the instruc-

tions of this Guide, you may traverse the whole of the



1. First Vestibule.
2. Second »
3. First Corridor.
4. Second »
5. Third »
7. Feroni Gallery.
8. Ancient Bronzes.
9. Hall of Niobe.
10. » Baroccio.
11. » Inscriptions.
12. Cabinet of the Hermaphrodite.
13. » of Cameos, etc.
14. Hall of Portraits of Painters.
15. Corridor leading to the Pitti Gallery
16. Modern Sculptures.
17. Direction.
18. Cabinet of Medals.
19. Venetian School.
20. Cabinet of Gems.
21. French School.
22. Flemish and German School.
23. Dutch School.
24. Italian. »
25. Tribune.
26. Tuscan School.
27. Hall of Ancient Masters.

tions of this Guide, you may traverse the whole of the Gallery with order and regularity.

On the stairs. 1 Statue of Bacchus. Mars, in basalt. An Athlete.

First Vestibule. Busts of: Lawrence the Magnificent, Cosmo I, Francis I, Ferdinand I, Cosmo II, Ferdinand II, Cardinal Leopold, Cosmo III, John Gaston, Ferdinand III. 2 Mars gradivus. 3 Silenus and Bacchus. 4, 5, 6, 7 two heads of Hecate, and two busts unknown. 8, 9, 10, 11 bas-reliefs representing festivals and sacrifices. 12, 13, 14 three bas-reliefs. 15 The sacrifice of a bull.

Second Vestibule. 16, 17 two quadrangular columns. 18 a marble horse which is thought to have belonged to the group of Niobe. 19 a marble boar, *Greek*. 20 Apollo. 21 Adrian. 22 Trajan. 23 Augustus. 24 and 25 two dogs. 26 to 33 eight busts. 34 bust of Peter Leopold. From here you enter a long gallery, divided into three corridors. Around and near the ceiling are hung a great collection of 533 portraits of illustrious personages, a part of them copied from the collection of Paolo Giovio, by *Cristofano Papi dell' Altissimo*.

First Corridor. The paintings of the ceiling are attributed to *Poccetti*.

Statues: 35, 36 two women seated. Bust: 37 Pompey. Statues: 38 Hercules and the Centaur Nesso. Sarcophagus: 39 the different epochs in the life of a hero. Busts: 40 and 42 Augustus. 41 and 43 Julius Cæsar. 44 Ati. Sarcophagus: 45 the Rape of Proserpine. Busts: 46 Livia. 47 Augustus. 48 Agrippa. 49 Julia. 50 Tiberius.

Paintings: *Andrea Rico di Candia*, 1 The Holy Virgin and Child. *Cimabue*, 2 St. Cecilia. *Cimabue (?)*, 3 St. Bartholomew. *Giotto style*, 4 Our Lady, St. John the Baptist and St. Zanobio. *Giotto school*, 5 The flight of a soul into the arms of our Saviour. *Giotto*, 6 Jesus in the Garden. *Giottino*, 7 Descent from the Cross. *Simone di Martino*.

and Lippo Memmi, 8 St. Ansano; 9 the Annunciation; 10 St. Giulitta. *Pietro Laurati*, 11 The Virgin and Child.

Statues: 51 the god Pan with young Olympus. 52 A-

ro di Cosimo, 28 a sacrifice to Jupiter. *Paolo Uccello*, 29 a combat between knights. *Pollaiolo*, 30 the portrait of a man. *Alessio Baldovinetti*, 31 the H. Virgin seated

and Lippo Memmi, 8 St. Ansano; 9 the Annunciation; 10 St. Giulitta. *Pietro Laurati*, 11 The Virgin and Child.

STATUES: 51 the god Pan with young Olympus. 52 Athlete. BUSTS: 53 Antonina, Mark Anthony's daughter. 54 Drusus the brother of Tiberius. 55 Agrippina. SARCOPHAGUS: 56 the history of Hyppolytus. BUST: 57 Drusus, the son of Tiberius.

PAINTINGS: *Pietro Laurati*, 12 the Hermits of Thebaides. *Neri di Bicci*, 13 the Annunciation. *Ang. Gaddi*, 14 the Annunciation. *Unknown* (XV cent.), 15 the Coronation of the Virgin. *Unknown* (XIV cent.), 16 the Holy Virgin, St. Peter, and St. Paul. *Lorenzo Monaco*, 16 bis three small pictures, Jesus on the cross, St. John the Evangelist, the Virgin. *B. Angelico*, 17 a Tabernacle of very rare beauty, the Virgin and Child, twelve Angels of an incomparable sweet beauty, St. Peter and St. Mark; in the interior, St. John the Baptist and St. Mark (1433).

STATUES: 58 Victory. 59 Athlete. BUSTS: 60 Caesar Britanicus. 61 Caligula. SARCOPHAGUS: 62 The Dioscures. BUSTS: 63 Messalina. 64 Claudius. 65 Nero.

PAINTINGS: *Bicci di Lorenzo*, 18 St. Cosmo and St. Damian. *Orcagna's style*, 19 The Annunciation. *Lorenzo Monaco*, 20 The Adoration of the Wise Men. *Piero di Cosimo*, 21 the Nuptials of Perseus disturbed by Phineas. *Unknown*, 22 The Virgin and four Saints. *C. Rosselli*, 23 The Coronation of the Madonna. *Fra F. Lippi school* (?) 23 bis The Virgin seated. (without number), an Annunciation, by *Pesellino*. *Lorenzo di Credi*, 24 The Virgin adoring the divine Child. *Ales. Botticelli*, 25 The Virgin surrounded by Angels.

STATUES: 66 Faun. 67 Athlete. SARCOPHAGUS: 68 the Labours of Hercules. BUSTS: 69 Poppea. 70 Nero. 71 Youthful Nero. 72 Galba. SARCOPHAGUS: 73 the Labours of Hercules.

PAINTINGS: *Pesello*, 26 The Adoration of the Sages. *L. Vecchietta*, 27 The Virgin, Child and some Saints. *Piero di Cosimo*, 28 a sacrifice to Jupiter. *Paolo Uccello*, 29 a combat between knights. *Pollaiolo*, 30 the portrait of a man. *Alessio Baldovinetti*, 31 the H. Virgin seated with several Saints.

STATUES: 74 Pomona. 75 Athlete. BUSTS: 76 Julia the daughter of Titus. 77 Otto (very rare). SARCOPHAGUS: 78 some Sea divinities. BUSTS; 79 Julia the daughter of Titus. 80 Vitellius.

PAINTINGS: *Piero di Cosimo*, 32 portrait of a young man. *Botticelli style*, 33 the Virgin. *Unknown*, 34 a young man. *Florentine school*, 35 the Virgin, Child and St. John. *Luca Signorelli*, 36 the Virgin, Child and four shepherds. *Raffaellino del Garbo* (?), 37 The Holy Virgin, Jesus and St. John. *Piero di Cosimo*, 38 Andromede delivered from the Monster. *Ales. Botticelli*, 39 Birth of Venus. *A. del Sarto school*, 40 The Virgin seated. *Gerino da Pistoia*, 41 the Holy Virgin and some Saints.

STATUES: 81 Urania. 82 Ariadne. BUST: 83 Julia, the daughter of Titus. SARCOPHAGUS: 84 Sea divinities. BUSTS: 85 Vespasian. 86 Domitia. 87 Titus. STATUE: 88 Ganymede. SARCOPHAGUS: 89 Apollo and the Muses.

PAINTINGS: *Pinturicchio style*, 42 the Holy Virgin, St. Joseph, and St. Blase. *G. Stradano*, 43 Jesus on the Cross. *Mar. Grazindei*, 44 the Holy Virgin, St. John, and St. Anna. *Rosso Fior.*, 45 Moses striking down the Medianite shepherds to defend the daughters of Jethro. *A. del Sarto school*, 46 Portrait of a woman. *Cecchin Salviati*, 47 Charity. *Maso da S. Friano*, 48 the Holy Trinity, beneath St. James, St. Philip, St. Augustin and St. Crispin.

STATUES: 90 A Vestal. BUSTS: 91 Domitia. 92 Domitian. 93 Nerva. 94 Domitia. SARCOPHAGUS: 95 Chase of Meleager. BUSTS: 96 and 98 Trajan. STATUE: 97 the Muse Calliope.

PAINTINGS: *Granacci school*, 49 the Angel and Tobias. *Stefano Picri*, 50 Jesus dead, in the arms of the Maries

(1587). *Franc. Curradi*, 51 St. Mary Magdalen in the act of embarking. *A. Bronzino*, 52 and 54 the Annunciation in two paintings. *Passignano*, 53 Our Saviour going to Mount Calvary. *Empoli*, 55 The creation of Adam. *B. Ubertini* 55 bis the Crucifixion.

STATUE: 99 Hercules. BUSTS: 100 and 102 Marciana. 101 Trajan. 103 Plotina, the wife of Trajan (very rare). 104 the muse Polhymnia. SARCOPHAGUS: 105 the Chase of Meleager.

PAINTINGS: *Ales. Allori*, 56 the Baptism of our Lord (1560). *Cigoli*, 57 Martyrdom of St. Lawrence (1586). *Franc. Vanni*, 58 the sons of Jacob presenting themselves for the second time to Joseph.

STATUE: 106 Mercury. BUSTS: 107 Matidia. 108 and 109 Adrian. SARCOPHAGUS: 110 the Triumph of Bacchus. BUST: 111 Eulius Cæsar.

PAINTINGS: *Gio. da S. Giovanni*, 59 Venus combing Cupid. *Crist. Allori*, 60 Mary Magdalen. *Lor. Lippi*, 61 Christ on the Cross (1647). *Cigoli*, 62 St. M. Magdalen. *Tuscan school*, 63 A woman suckling a child. *Fran. Boschi*, 64 the choice of St. Matthias.

STATUES: 112 Venus and Love. 113 Venus. BUSTS: 114 Sabine, the wife of Adrian. 115 Antoninus Pius. 116 and 117 Faustina. SARCOPHAGUS: 118 the history of Jonah. STATUES: 119 and 121 Apollo. BUSTS: 120 Galerio. 122 Annius Verus, the son of Marcus Aurelius.

PAINTINGS: *Curradi*, 65 the Communion of St. Mary Magdalen. *Gio. Martinelli*, 66 the Feast of Balthasar. *Curradi*, 67 M. Magdalen washing the feet of our Saviour. *Giac. Gimignani*, 68 the death of Leander. *Gio. da S. Giovanni*, 69 the Bride.

Second Corridor. The frescoes on the ceiling are by *Ulivelli*, *Chiavistelli*, *Tonelli*, etc.

STATUES: 123 Cupid. 124 Two children wrestling. 125 Morpheus. 126 a child. 127 a child with wings.

PAINTINGS: *A. M. Gabbiani*, 70 the Rape of Ganymede. *G. Cagnacci*, 71 Ganymede. *R. Manetti*, 72 St. Sebastian. *Passignano*, 73 the Virgin and a woman kneeling. *Tuscan school*, 74 The Virgin and Child. C. *Ferri*, 75 the Annunciation. *Empoli*, 76 the portrait of G. B. Gambetti. *C. Ferri*, 77 Jesus on the Cross.

STATUE: 128 Baccant. SARCOPHAGUS: 129 the fall of Phaeton 130 The fragment of a figure representing a river. BUSTS: 131 Faustina, wife of Marcus Aurelius. 132 Annius Verus. STATUES: 133 Minerva. 134 Venus. BUSTS: 135 Faustina. 136 Marcus Aurelius Antoninus. ALTAR: 137 bas-reliefs representing the Sacrifice of Iphigenia, the work of *Cleomene*. STATUE: 138 a youth (called Spina's Faithful). BUSTS: 139 and 140 Marcus Aurelius. 141 the pedestal of a candelabra. STATUE: 142 Minerva. BUSTS: 143 and 144 Lucius Verus. STATUES: 145 Venus Anadyomene. 146 a Nymph extracting a thorn from her foot. BUSTS: 147 Commodus. 148 Marcus Aurelius. STATUES: 149 Bacchus. 150 a child. BUSTS: 151 Lucilla, the daughter of Marcus Aurelius. 152 Lucius Verus. 153 Crispina, the wife of Commodus. 154 Commodus.

Third Corridor. The frescoes on the ceiling are by *Ulivelli*, *Chiavistelli*, *Tonelli*, etc.

STATUES: 155 Marsyas, restored by *Donatello* 156 Marsyas, restored by *Verrocchio*. BUSTS: 157 Pertinax. 158 Manlia Scantilla, the wife of Didius Julian. 159 Didius Julian. 160 Didia Clara, the daughter of Didius. 161 Pescennius the Negro. STATUE: 162 Nereide on a sea horse. BUSTS: 163 and 165 Septimius Severus. 164 and 166 Julia Severus. 167 Albinus (in alabaster) 168 Anthony Caracalla.

PAINTINGS: *B. Luti*, 78 Moses delivered from the waters. *T. Hembrecker*, 79 a masquerade in a village. *Gior. Mansueti*, 80 J. C. disputing with the Doctors. *P. Batoni*, 81 the Education of Achilles; 82 Achilles at the Court of Lycomedes. *L. Mehus*, 83 the sacrifice by Abraham.

STATUES: 169 Discobolus. 170 Hygiea the goddess of health. BUST: 171 Plautilla. CIPPI: 172 and 176 with inscriptions. BUSTS: 173 and 175 Geta. 174 Plautilla, the wife of Caracalla.

PAINTINGS: *I. Bassano*, 84 A dead Christ. *A Schiavone*, 85 Mercury. *E. Savonazzi*, 86 Descent from the Cross. *F. Bassano*, 87 the Deluge. *A. Manglard*, 88 a Seaport. *P. della Vecchia*, 89 the bust of an armed warrior. *A Manglard*, 90 another Seaport. *And. Vicentino*, 91 The Queen of Sheba.

STATUES: 177 Apollo. 178 Jupiter. BUSTS: 180 Geta. 181 and 182 Macrino. 183 Diadumene. CIPPI: 179, 184, 185.

PAINTINGS: *F. Bassano*, 92 J. C. arrested by soldiers. *Bonifazio Veronese*, 93 the Holy Family. *I. Ligozzi*, 94 the cup found in Benjamin's sack. *P. Veronese school*, 95 Resurrection of Lazarus. *F. Bassano*, 96 the Supper at Emaus; 97 J. C. at the house of Lazarus; 98 The rich Epulon.

STATUES: 186 a wounded soldier. 187 Juno. BUSTS: 188 Macrino. 190 Heliogabalus. 191 Diadumene. 192 Alexander Severus. CIPPI: 189, 193.

PAINTINGS: *Unknown*, 99 subjects taken from the Eneid; 100 the Same. *Substermans*, 101 St. M. Magdalen. *A. Zanchi*, 102 The Assumption. *N. Cassana*, 103 a Sportsman. *A. Zanchi*, 104 the Adoration of the Wise Men of the East. *N. Cassana*, 105 another Sportsman. *Canaletto school*, 106 St. Mark's square at Venice. *G. Fytt*, 107 some Fowls. *Tiziano*, 108 The Portrait of a Man. *Guercino*, 109 the bust of a Warrior.

STATUES: 194 Apollo. 195 Leda. BUSTS: 196 Julia Aquilea Severa, the wife of Heliogabalus. 198 Alexander Severus. 199 Julia Mesa. 201 Maximinus. CIPPI: 197, 200, 203.

PAINTINGS: *A. Tassi*, 110 a Landscape. *M. Sturrini*, 111 St. M. Magdalen. *Carlo Bononi*, 112 St. Peter delivered by the Angel. *A. Tassi*, 113 a Landscape. *Rosa da Tivoli (Philip Roos)*, 114 some sheep and Cows. *G. P. Pannini*, 115 some Ruins. *Rosa da Tivoli*, 116 sheep. *L. Caracci*, 117 a bust of Our Saviour. *Unknown*, 118 a portrait of Catherine, the Mother of John of the Bande Nere. *Daniele Crespi*, 119 an old Man, asking for alms.

STATUES: 202 Apollo. 204 Esculapius. CIPPI: 206, 207.

PAINTINGS: *Unknown*, 120 Mount Calvary. *Fed Barocci*, 121 Guido Ubaldo del Monte. *Bassano*, 122 the Ark of Noah. *I. Cavedone*, 123 St. M. Magdalen.

STATUES: 205 Olympus. 209 Esculapius. BUSTS: 210 and 211 Maximus, the son of Maximinus.

PAINTINGS: *N. Cassana*, 124 the half figure of a man. *Unknown*, 125 Portrait of a man. *F. Zuccheri*, 126 Portrait of a man. *Didier Bouget*, 127 a large Landscape (1792).

STATUES: 208 Bacchus and Ampelus. 212 Marcus Aurelius. BUSTS: 213 Gordian. 215 Julia Mammea. 217 Solonin, the son of Gallienus. 219 and 222 Pupienus. CIPPI: 214, 216, 218, 220, 221.

PAINTINGS: *V. Castelli*, 128 The Rape of the Sabines. *P. Reschi*, 129 a Landscape. *Style of P. da Cortona*, 130 the Death of St. Maria Egiziaca. *Riccardo Cosway*, 131 General Pasq. Paoli. *G. B. Tierce*, 132 the fall of the Teverone at Tivoli. *F. Costa*, 133 Ruins, with the Rape of Europa. *P. Reschi*, 134 a Landscape. *G. Gimignani*, 136 Ariadne (a fresco). *Gio. da S. Giovanni*, 137 the Wine Joke of Pievano Arlotto.

STATUES: 223 Leda. 224 Apollo. BUSTS: 225 Gordian the Pius. 226 Tranquilla, Gordiano's wife. CIPPUS: 227 with inscriptions. BUST: 228 Gallienus. STATUE. 229 Melpomene or Clio. 230 An ancient Cuirasse. BUSTS: 231 Trajan Decius (very rare). 232 Solonina, Gallienus's wife. 233 Probus. 234 Gallienus. 235 Carino. ALTAR: 236. BUST: 237 Quintillus. STATUE: 238 Sleep. BUSTS: 239 Philip, the father. 240 Constantine the Great.

The pictures which follow belonged to the Feroni Gallery: they have so little artistic merit, that we will only point out that of *Sebastiano Conca* representing Eneas in the Elysian Fields, and the Massacre of the innocents by *M. Benefial.* (1730).

The last painting in this corridor is an ancient copy of a celebrated fresco by *Andrea del Sarto*, long since spoilt, representing the Virgin, Jesus and St. John.

MODERN SCULPTURES: *Michelangelo*, 380 A drunken Bacchus. *Unknown*, 381 a Young Man. *Michelangelo*, 382 Adonis dying. *Bened. da Maiano*, 383 St. John the Baptist. *Donatello*, 384 St. John the Baptist. *B. Bandinelli*, 385 Laocoon (a copy). *Unknown*, 386 John of the Bande Nere. *Donatello*, 387 David. *Michelangelo*, 388 Apollo. *Sansovino*, 389 Bacchus.

Feroni Galery. In this room are arranged the pictures which formed the Gallery in the palace of that name (Via Faenza).

In the catalogue of this collection we find that almost all the pictures are attributed to celebrated authors; we will point out those which have a peculiar merit.

ON THE RIGHT WALL: *Teniers (the younger).* Interior of a Tavern, and a Butcher's shop (1640). *C. Cignani*, the Virgin and Child with St. Joseph. *C. Dolci*, the Virgin called *del dito*: The Head of the Saviour. *O. Marcellis*, Flowers and Insects; Flowers, Birds, etc.

WALL OPPOSITE THE DOOR: *N. Poussin*, Landscape.

ON THE LEFT WALL: *C. Dolci*, the Virgin and an Angel. *B. Schidone*, the Holy Family.

Cabinet of Ancient Bronzes. This Collection is the finest in Europe after that at Naples. 424 The *Idolino*, found at Pesaro in 1530. 426 the Head of a Horse. 428 a Trunk, an ancient fragment found in the Sea near Leghorn. A fine tripod, or moveable altar. Several Heads of Philosophers. A table containing a catalogue of Decurions. The collection of small

ancient bronzes, such as pagan divinities, utensils, instrumentes, vases, etc. is distributed in 18 glass cases around the Rooms.

Hall of Niobe. The fine ancient statues of Niobe, her children, and the pedagogue, were discovered at Rome and purchased by the Medicis in 1583. In 1775, Peter Leopold had them transported to Florence. 241 Niobe defending the youngest of her daughters. 242-43 Two young Niobidi. 244 a young Niobide dying. 245 a young man wounded kneeling (it is doubtful if he belongs to the Niobe family). 246 a young Niobida. 247 the Pedagogue. 248 to 50 three Niobidi. 251 A young woman thought to be a Psyche. 252 to 57 Niobidi. 258 bust of a man. 259 Jupiter. 260 Neptune. 261 Pompey.

PAINTINGS: *Substermans*, 139 the Florentine Senate swearing fidelty to Ferdinand II. (authentic portraits). *Rubens*, 140 Henry IV at the battle of Ivry *Florentine school*, 141 a Monk. *Lely*, 142 Robert Prince Palatine: 143 Portrait of a woman. *Van-Dyck*, 144 A portrait supposed to be the mother of Rubens. *Lely*, 145 portrait of Lord Ossory. *Mireveld*, 146 portrait of a man. *Rubens*, 147 Entry of Henry IV into Paris. *G. Honthorst*, 148 a supper. *C. Loth*, 149 Adam weeping for the death of Abel. *School of Van-Dyck*, 150 the Virgin with the infant Jesus and the Magdalen, etc. *G. Crayer*, 151 a Holy Family. *G. Honthorst*, 152 a Gipsey; 153 a supper.

Hall of Baroccio. There are four tables of Florentine Mosaic. *A. Bronzino*, 154 a portrait of Lucretia Panciatichi. *Unknown Tuscan*, 155 Theophilus Folengo. *Sodoma*, 156 Seizure of Christ by the soldiers. *G. Honthorst*, 157 a Holy Family. *A. Bronzino*, 158 Descent from the cross; 159 Portrait of Bart. Panciatichi. *L. Cambiaso*, 160 The Virgin and Child. *Unknown*, 161 Portrait of a man. *G. Reni*, 162 The Cumean Sibyl. *Substermans*, 163 Galileo. *F. Porbus*, 164 The Sculptor Francavilla. *C. Dolci*, 165 The Virgin, the Infant Jesus

no, 211 the Virgin and St. Anna. *Baroccio*, 212 J. C.

and B. Solomea on clouds, in the act of appearing to St. Lewis Bishop of Tolosa. *G. A. Sogliani*, 166 The Virgin, Child and St. John. *A. Bronzino*, 167 a woman's Portrait. *C. Aretusi*. 168 Portrait of John Aigemann. *F. Baroccio*. 169 the Holy Virgin begging the Saviour to bless some good men who are giving alms. *A. Caracci*. 170 portrait of a Monk: 171 a man, and a monkey. *A. Bronzino*, 172 portrait of Eleonora of Toledo the wife of Cosmo 1, and at whose right hand stands her son. Ferdinand I. *M. A. Franceschini*, 173 Cupid. *Lanfranco*, 174 St. M. Magdalen. *Giulio Romano*, 175 Cardinal Accolti. *Mostelletta (G. A. Donducci)*. 176 Charity. *G. Bellini*. 177 an old Man. *Ales. Allori*, 178 the Samaritan: 179 the marriage feast at Cana. *Rubens*. 180 portrait of Helen Forment, the painter's second Wife. *Lanfranco*. 181 St. Peter. *Parmigianino*, 182 a Turkish Slave. *A. Carlone*, 183 St. M. Magdalen. *Caravaggio*, 184 J. C. among the Doctors. *F. Douwen*, 185 Elisabeth Haurey. *C. Dolci*. 186 St. M. Magdalen. *Guercino*. 187 St. Peter. *A. del Sarto*. 188 portrait of Female. *D. Beccafumi*. 189 Holy Family. *G. Honthorst*, 190 the adoration of the Shepherds. *Sassoferrato*, 191 the Virgin afflicted. *Substermans*, 192 portrait of a Man. *Ales. Allori*, 193 Julian of Medicis. *Volterrano*, 194 St. Peter weeping. *Caravaggio*, 195 the Pharisee showing the piece of money to Christ. *Van-Dyck*. 196 Margaret of Lorraine. *Rubens*, 197 Elisabeth Brands, the painter's first wife. *A. Bronzino*, 198 portrait of a Woman. *Flemish school*. 199 The sculptor Francavilla. *Unknown*, 200 an old Man: 201 a young Man: 202 The Virgin, and Child. *G. Reni*, 203 Bradamante and Fiordespina. *A. Luini*, 204 the Virgin and Saints. *Ales. Allori*, 205 Torquato Tasso, *Baroccio*. 206 Portrait of a young Woman. *Maratta*, 206 bis the Saviour. *C. Dolci*, 207 St. Galla Placidia. *Baroccio*, 208 St. Francis. *G. Viani*, 209 The Holy Virgin. *D. Velasquez de Silva*, 210 Philip IV, King of Spain. *A. Salai-*

no, 211 the Virgin and St. Anna. *Baroccio*, 212 J. C. and St. M. Magdalen. *G. Bugiardini*. 213 the Virgin and Child. *L. Lippi*, 214 St. Catherine. *Barroccio*, 215 Portrait of a woman. *Rubens*, 216 a bacchanal. *G. Segers*. 217 The Conception. *L. Lippi*, 218 St. Agatha. *Cecchin Salviati*, 219 J. C. bearing his Cross. *Snyders*, 220 the Boar Hunt. *Cigoli*, 221 St. Francis. *Albano*. 222 The Infant Jesus in the midst of Angels who offer him the Instruments of the Passion. *L. Fontana*, 223 Panigarola, a celebrated preacher. *Bern. Strozzi*, 224 the Pharisee showing the piece of money to our Saviour.

Hall of Inscriptions. The Greek and Latin inscriptions are divided into 12 classes: 1.st to the gods and their ministers; 2.nd to the Cæsars; 3.rd and 4.th to the Consuls and Magistrates of Rome; 5.th to Public shows and Amusements; 6.th to Warriors; 7.th to the Manes of the Dead; 8.th to Marriages; 9.th to the Freedmen; 10.th to the Tombs of the Christians; 11.th to Epigraphs; 12.th to different Inscriptions. In this room there are also the following pieces of ancient scultures.

262 Bacchus and Ampelos, a group placed on an Egyptian altar. 263 a fine statue of Mercury. 264 a Priestess, placed on a remarkable half column. 265 Venus, a mother. 266 Venus Urania, on a half column. 267 Carneade. 268 Ovid. 269 a horned Head. 270 a Head supposed to be the portrait of Marius. 271 a Head adorned with a garland. 272 Sarcophagus; above, are some small roman urns. 273 a Head. 274 Scipio. 275 a Head; underneath a sepulchral half column. 276 Cippus. 277 Sapho. 278 Alcibiades. 279 Sophocles. 280 Aristophanes. 281 a young Man. 282 a bas-relief, supposed to represent the Emperor Gallienus going to the chase: around are the portraits of Pompey, Seneca, Demosthenes, Homer and Plato, (the last is very rare; there is the name in Greek). 283 a small marble statue; beneath a sarcophagus with geniuses, bearing the emblems of Mars. 284 Eon, a Per-

sian Divinity. 285 a Bacchant. 286 the Head of an old

sing Orestes and Pylades. 40 Onyx, fragment of a two

sian Divinity. 285 a Bacchant. 286 the Head of an old Man. 287 Solon. 288 an unknown Man. 289 a Figure seated. 290 Ceres; underneath a sarcophagus with some sea divinities. 291 an Allegory, the Earth fertilised by Air and Water 292 Silenus. 293 the Head of an old Man. 294 Socrates. 295 The Head of an old Man. 296 Anacreon. 297 an unknown Female. 298 Erma with the head of an old Man. 299 Mark Anthony. 300 Demosthenes. 301 Arato. 302 Cicero. 303 an urn for the ashes of the dead. 304 an unknown Head. 305 Hyppocrates. There are 14 other busts placed above, but the greater part are unknown.

Cabinet of the Hermaphrodite. 306 Hermaphrodite, lying upon a lion's skin; a Master piece of *Greek* sculpture. 307 a Trunk. 308 Ganymede (restored by *B. Cellini*). 309 an unknown Bust. 310 The Infant Hercules, strangling the Serpents. 311 Pan and an Hermaphrodite. 312 bust of a Woman. 313 a Child holding a goose. 314 Juno. 315 The trunk of a Faun. 316 Antinous. 317 a Child with a goose. 318 Alexander dying. 319 Bust of a Man. 320 the Genius of death, or sleep. 321 unknown Bust. 322 Brutus, an unfinished bust by *Michelangelo*. 323 Cupid and Psyche. 324 fragment of a Statue. 325 a bas-relief representing a Temple; other bas-reliefs round the Room. 326 Interior of a shop. 327 three pretty female figures (fragment of bas-relief). 328 Jupiter Ammon. 329 an Emperor sacrificing. 330 a Genius. 331 Two Women and a Bull. 332 a Child with a Vase. 333 a dying Bacchant. 334 a tired Traveller. 336 three Bacchants. 337 the interior of a shop.

Cabinet of Cameos, and engraved Stones, etc. This precious collection is divided into 12 compartments. We shall only mention the more notable objects. ANCIENT CAMEOS. I. 3 Large cameo, in onyx, Autoninus Pius. 7 Onyx, Cupid on a Lion under which is the name of the artist. *Protarco* 13 Onyx, Apollo in repose. the figure in Gold. II. 33 Onyx, Iphigenia recognising Orestes and Pylades. 40 Onyx, fragment of a two wheeled Car, restored in gold by *Cellini* 51 Onyx, Head of Jupiter. 68 Onyx, a Bacchant. III. 86 Onyx, the Head of Augustus under the form of Apollo. 87 Head of Augustus. 109 Onyx. the Head of Vespasian. 114 Onyx, the Head of Livia. IV. 140 Onyx, a wounded stag. 156 The fall of Phaeton. MODERN CAMEOS. (1500). V. *Mantegna school*, 278 the Body of the Saviour, a large Onyx. 180 double Cameo, in blood-red jasper, the Flight into Egypt, and the Massacre of the Innocents. PORTRAITS. VI. 221 Cosmo the Elder. 222 Lawrence the Magnificent. 223 Alexander of the Medicis. 227 Catherine of the Medicis. 228 Francis I, King of France. 232 Leon X. 236 Philip II. ANTIQUE CUT STONES. VII. 28 Onyx, Apollo. 44 Hercules in green jade. 54 Hercules in Olympus, a work in amethyst by *Teucro*. 66 Onyx, Bacchanal. 76 Tritons, in ametyst. VIII. 358 bust of Pallas, in sardonyx. 117 Two Priests of Mars. 151 Head of a young Hercules, cut in cornelian by *Onesas*. 127 Onyx, the car of the Sun. IX. 185 Fragment in onyx, the Head of Pluto. 190 Leander in sardonyx. 203 Head of Augustus, in sapphire. 208 Caius and Lucius, in cornelian. 219 Head of Galba, in cornelian. 220 Head of Vitellius, in green jasper. 228 Adrian in cornelian. 232 Lucius Verus, in cornelian. 237 Crispina, in red jasper. 239 Julia Domna, in acqua marina. X. Portraits of Greek Philosophers. 262 Veiled Woman, in cornelian. 267 Head of a woman, in green jasper. 300 Mask of a satyr in lapislazzuli. XI. A few modern copies of the collection at Paris; but what is most ancient and rare, is the ring bearing a Sphynx which was used by Augustus as a seal and which was found in his tomb. ENGRAVED STONES OF THE XV CENTURY. XII. *Giovanni delle Corniole*. 371 portrait of Savonarola, in cornelian. 372 Pope Paul II in cornelian. 373 Leon X in jad. 374 the same in porphyry. 334 a Marriage Allegory, in calcedony, attributed to *Valerio Vicentino*. 386

Ring, ornamented with a Head, in sapphire. NIELLI,

laud J., painted in 1778. 226 Backer F., painted in 1721.

Ring, ornamented with a Head, in sapphire. NIELLI, ENAMELS AND GLASSES. There is the famous niello by *Maso Finiguerra*, the inventor of Calcography (1452), representing the Coronation of the Virgin. Other nielled Peaces: the Crucifixion. *Unknown of the same cent.* J. C. with four Angels. Another crucifixion. The Virgin on her throne. St. Paul, unfinished. The Descent, in enamel, attributed to *Pollaiolo*. On the wall opposite the window is a mask of Dante, modelled in plaster on him after his death. Some works in wood. A small wax model, by *Michelangelo*. A beautiful and rare collection of Crystals and coloured pastes. A collection of small portraits of the Medicis, of the *Bronzino school*. Some miniatures on parchment, belonging to the XIV and XV centuries. A fine enamel of the *French school*, representing the Holy Virgin, and Child. There are the portraits of Louis XIV and Turenne, by *Roberto Nantoeil*. Several others by *Rosalba Carriera*, *Anna Fratellini*, *Benedetto Luti*, etc.

Hall of the Portraits of Painters (1). This rare and precious collection of the portraits of painters, painted by themselves, occupies two rooms.

FIRST ROOM. 338 A statue of Cardinal Leopold of Medicis, the first founder of this collection. 339 the Medicean Vase, on which is sculptured the Sacrifice of Iphigenia, *a magnificent Greek work of art*. PORTRAITS. 458 Agar G., 1716. 240 Aikman G., 1731. 411 Albano Fran., 1660. 331 Alberti C., 1615. 332 Alberti Gio., 1601. 269 Allori Ales., 1607. 263 Allori Chr., 1621. 299 Aloisi B., 1638. 379 Amerighi Mich. *(Caravaggio)*, 1609 513 Amerling F. living. 342 Angelis (De) F., 1660. 400 Angusciola Soph., 1620. 561 Appiani And., 1817. 568 Ar-

(1) The names of the Painters are arranged in alphabetical order, so that the most interesting may be found with greater facility. For brevity we give the dates of their death only.

laud J., painted in 1778. 226 Backer F., painted in 1721. 329 Balassi M., 1667. 351 Baldacci M. Magd., 1782. 490 Baldrighi G., 1802. 405 Balestra A., 1740. 306 Bandinelli B., 1559. 356 Barbarelli G. *(Giorgione)*, 1511. 312 Barbatelli B. *(Poccetti)*. 1612. 396 Barbieri G. F. *(Guercino)*, 1666. 325 Barroccio Amb., XVI cent. 534 Batoni P., 1787. 310 Beccafumi D. *(Mecherino)*. 1551. 231 Bel (Le) G. B., XVII cent. 354 Bellino G., 1516. 418 Bellotti P., 1700. 427 Bellucci A., 1726. 486 Benefial M., 1764. 548 Benvenuti P., 1844. 272 Bernini G. L., 1680. 294 Berrettini P., 1669. 522 Bezzuoli G., 1855. 503 Bimbi B., 1725. 532 Biscarra G., 1851. 248 Bizzelli G., 1612. 466 Bloemart A., 1647. 364 Boccaccini C., 1518 (?). 321 Bocciardi C., 1658. 410 Bombelli S., 1685. 350 Borgiani O., painted in 1630 264 Boscoli A., 1606. 559 Bossi G., 1815. 491 Bottani G., 1784. 297 Botti F., he lived in 1630. 508 Botti Scifoni Ida 1844. 557 Bouchardon E., 1762. 434 Breckberg G., 1698. 431 Briglia G. F. born in 1737. 511 Brockedon G., painted in 1822. 469 Brun (Le) C., 1690. 549 Brun (Le) La Vigée E. L., 1842. 285 Buonaccorsi P. *(Pierin del Vaga)*, 1547. 290 Buonarroti *Michael Angelo*, 1564 (painted by one of his pupils.) 271 Buontalenti B., 1608. 530 Burino A., 1727 398 Cairo F., 1674. 385 Caliari P. *(Paolo Veronese)*, 1588. 512 Callot J., 1635. 387 Cambiaso L., 1585. 487 Campiglia G. D., painted in 1712. 424 Campi G., 1536. 566 Canevari G. B., living. 573 Canova A., 1822. 374, 380 and 450 Caracci Annibal, 1609. 348 and 391 Caracci Augustin, 1601. 368 Caracci Anthony, 1618. 362 Caracci Francis, 1622. 397 Caracci Ludovick, 1619. 298 Cardi L. *(Cigoli)*, 1613. 363 Carriera R., 1757. 338 Casolani A., 1606. 353 Cassana G. F., 1691. 383 Cassana G. A., 1720. 414 Cassana N., 1713. 547 Castiglione G. B., 1670. 572 Cavalleri F., painted in 1829. 367 Cavedone L., 1660. 295 Cesari G., 1640. 243 Chiari G., 1727. 344 Chiavistelli L., 1698. 274 Chimenti I. *(Empoli)*, 1640. 366 Cigniani C., 1719. 543 Ci-

priani G. B., 1785. 518 Colignon G., painted in 1840. 429

1830. 409 Lanfranco G., 1647. 245 Lapi N., 1732. 473

priani G. B., 1785. 518 Colignon G., painted in 1840. 429 Colonna M. A., 1687. 256 Comodi A., 1638. 554 Conca S., 1764. 527 Constantin G. A., painted in 1824. 428 Contarini G., 1603. 493 Conti F., painted in 1760. 319 Coppi G., 1591. 528 Costoli A., born in 1803. 526 Counis G., 1859. 566 Counix Elisa, 1848. 478 Courtois J. *(Borgognone)*, 1676. 542 Coypel A., 1722. 419 Crespi D., 1630. 394 Crespi G. M., 1747. 281 Cresti D. *(Passignano)*, 1638. 301 Corradi F., 1661. 515 Deveria E., born in 1805. 553 Diotti G., painted in 1821. 262 Dolci C., 1681. 389 Dossi D., 1560. 437 Douwen G. F., 1727. 449 Dow G., 1674. 434 Durer Alb., 1528. 439 Elzheimer A., 1620. 388 Facini P., 1602. 438 Fanti V., painted in 1750. 484 Favray A., 1789. 517 Fedi A., 1843. 541 Feltre (Morto da), 1519 (?). 502 Ferrari L., 1652. 302 Ferretti G. D., born in 1692. 276 Ferri C., 1689. 519 Fidani O., painted in 1654. 326 Fiori F. *(Barocci)*, 1612. 544 Flos (Du) F., 1747. 520 Flandrin L., 1864. 361 Fontana L., 1614. 369 Forabosco G., lived in 1660. 304 Franceschini B. *(Volterrano)*, 1689. 413 Franceschini M. A., 1729. 273 Franchi A., 1709. 241 Franck F. F., 1642. 564 Frascheri G., living. 533 Fratellini G., 1731. 318 Furini F. *(Furino)*, 1649. 257 Gabbiani A. D., 1722. 470 Gagneraux B., 1795. 319 Galantini Fra Ipp., 1706. 311 Galletti Fra F. M., 1742. 261 Gambacciani F. 404 Gaulli G. B., 1709. 430 Gennari B., 1715. 507 Gherardini A., 1723. 506 Gherardini T., 1797. 296 Ghezzi P. L., 1755. 501 Greys (De) P. B., done in 1758. Hamon G. L. painted in 1869. 568 Harlow G. E., 1820. 523 Hayez F. painted in 1863. 538 Heyter G., born in 1793. 498 Hoare P., done in 1780. 232 Holbein G., 1543. 441 Honthorst G. *(Gherardo delle Notti)*, 1660. 531 Ingres G. A., born in 1780. 238 Iordaens G., 1678. 469 Jouvenet F., 1749. 471 Kauffman A., 1807. 220 Klockner D., 1698. 510 Kneller G., 1726. 448 Koningh F., 1689. 224 Kranack L., 1553. 234 Laer P. *(Bamboccio)*, 1675. 552 Lami V., living. 569 Landi G.,

1830. 409 Lanfranco G., 1647. 245 Lapi N., 1732. 473 Largillière (De) N., 1746. 423 Legnani S. M. *(Legnanino)*, 1715. Lehmann . . . 447 Leisman G. A. 1698. 230 Lelis P., 1680. 375 Liberi P., 1680. 246 Ligozzi I., 1627. 535 Liotard E., painted in 1744. 283 Lippi L., 1664. 229 Loth C., 1698. 444 Luca d'Olanda, 1533. 250 Luti B., 1724. 320 Maganza G. B., 1617. 563 Malatesta A., painted in 1846. 570 Mancinelli G., living. 355 Manetti R., 1637. 305 Manrozzi G. *(Gio. da S. Giovanni)*, 1636. 323 Manzuoli T., 1571. 266 Maratta C., 1713. 313 Marinari O., 1715. 483 Maron A., painted in 1787. 562 Marteau. painted in 1726. 253 Marucelli G. S., 1646. 286 *Masaccio* (T. Guidi). 1428. 499 Mazzanti L., lived in 1760 381 Mazzucchelli P. F. *(Morazzone)*, 1626. 386 Mazzuola F. *(Parmigianino)*, 1540. 415 Mazzuoli G., 1580. 349 Medici P., 1648. 466 Medina G. B., 1711. 226 Mehus L., 1691. Menageot F., 1816. 555 Mengs A. R., 1779. 509 Messini F., 1750. 237 and 316 Messis Q., 1529. 303 Meucci V., 1766. 443 Meylens M., 1770. 496 Middleton Goodsall, painted in 1857. 222 Miel G., 1664. 455 Mieris F., 1681. 382 Mola P. F., 1668. 504 Monari C., done in 1717. 346 Monti F., 1668. 462 Moor A., 1581. 239 Moor C., 1738. 255 Morandi G. M., 1717. 523 More G., lived in 1773. 259 Moro (Del) L., 1725 360 Moroni G. B., 1578. 252 Muller P. *(Tempesta)*, 1701. 465 Murray T., 1724. 357 Muscher M., 1705. 526 Mussini C., done in 1843. 539 Mussini L., done in 1868. 536 Nantoeil R., 1678. 492 Nannetti N., 1749. 500 Nasini A., painted in 1716. 468 Natoire C., 1777. 521 Nebbia C., 1611. 494 Northcote G., painted in 1778. 574 Muzzi M., 1673. 343 Ortolani Damon G. B., painted in 1789. 518 Overbeck F., born in 1790. 284 Pagani G., 1605. 505 Paggi G. B., 1627. 420 Paglia F., 1700. 545 Paladini A., 1662. 565 Palagi P., 1860. 372 Palma I. (the younger), 1628. 322 Paolini P., 1682. 421 Parodi D., 1740. 324 Passeri G., 1714. 370 Passerotti B., lived in 1578. 406 Passerotti V., 1630 377

Passerotti T., 1612. 516 Patania G., 1852. 546 Pazzi ab. A., born in 1706. 413 Pellegrini A., 1741. 436 Pens G., 1616. 529 Perrounette Briggs E., 1844. 242 Petrazzi A., 1665. 524 Piattoli A., 1788. 525 Piattoli G., 1774. 358 Pignoni S., 1706. 289 Pippi G. *(Giulio Romano)*, 1546. 481 Poerson (De) C., 1725. 407 Ponte (Da) F., 1591. 401 Ponte (Da) I., 1592. 395 Ponte (Da) L., 1623. 373 Pordenone *(Licinio)*, 1549. 550 Porporati C., 1790. 445 Pourbus F., 1622. 334 Pozzi A., 1709. 552 Presisler G. G., done in 1772. 267 Preti (De) M., 1690. 554 Preziado F., 1789. 421 Primaticcio F., 1570. 392 Procaccini G. C., 1626. 482 Quadal M., done in 1685. 260 Ramenghi B *(Bagnacavallo)*, 1542. 282 Razzi G. A. *(Sodoma)*, 1549. 314 Redi T., 1726. 403 Reni *Guido*, 1642. 451 and 452 Rembrandt Van Ryn, 1669. 333 Resani A., lived in 1718. 540 Reynolds, Sir. J., 1792. 244 Ribera G. *(Spagnoletto)*, 1656. 432 Ricci S., 1730. 412 Riccio D. *(Brusasorci)*, 1567. 345 Ricciolini M. A., 1715. 422 Ridolfi C., 1644. 474 Rigaud G., 1743. 265 Riminaldi O., 1631. 480 Riviera F., 1741. 378 Robusti I. *(Tintoretto)*, 1594. 365 Robusti M. the daughter of Tintoretto, 1590. 247 Roncalli C., 1626. 293 and 299 Rosa S., 1673. 225 Roos G., 1685. 517 Roslin A., 1796. 278 Rosselli M., 1650. 268 Rossi F. *(Cecchin Salviati)*, 1563. 550 Rotari P., 1762. 228 and 233 Rubens P. P., 1640. 514 Rubio L. living. 558 Sabatelli L., 1850. 315 Salimbeni V., 1613. 340 Salvi G. B *(Sassoferrato)*, 1685. 467 Sandrart G., 1683. 277 and 330 Santi di Tito, 1603. 288 Sanzio *Raffaello*, 1520. 280 Sarto (Del) And., 1531. 435 Schalken G., 1706. 376 Schiavone A., 1582. 235 Schonjans A., 1694. 461 Schwart C., 1594. 327 Scorza S., 1631. 454 Sevin C., 1676. 221 Seybolt C., 1768. 339 Sirani G. A., 1670. 328 Siries V., 1783. 556 Sogni G., living. 417 Sole (Del) G., 1719. 337 Solimena F., 1747. 251 Sorri P., 1622. 390 Spada L., 1622. 475 Sparvier P., 1731. 227 Spranger B., 1623. 309 Stefaneschi G. B., 1659. 219 Storer C., 1671. 218 Substermans G., 1681. 425 Tarufli E.,

1669. 359 Tavarone L., 1641. 254 Testa P., 1650. 408 Tiarini A., 1668. 357 Tibaldi P., 1595. 300 Titi T., 1612. 495 Torelli F., 1748. 489 Trevisani A., he lived in 1753. 393 Trevisani F., 1746. 472 Troy (De) F., 1730. 479 Troy (De) G. F., 1752. 258 Ulivelli C., 1704. 537 Vander-Brach N., painted in 1756. 453 Vander-Haelst B., 1670. 457 Vander-Neer A. A., 1703. 456 Vander-Werff A., 1722. 223 Van-Dyck A., 1641. 444 Van-Leyden L., 1533. 460 Van-Platen M. *(Montagna)*, 1676. 249 Vannini O., 1643. 287 Vannucci P. *(Perugino)*, 1524. Vantini D., done in 1820. 291 Vasari G., 1574. 371 Vassilacchi A. *(l' Aliense)*, 1629. 384 Vecellio *Tiziano*, 1576. 216 and 217 Velasquez de Silva D., 1660. 426 Veneziano A., lived in 1500. 336 Veracini A., 1762. 307 Vignali I., 1664. 292 Vinci (Da) Leon., 1519. 497 Vivien G., 1735. 567 Vogel C., born in 1788. 440 Vos (De) M., 1604. 463 Vouet S., 1649. 476 Vout F., lived in 1660. 464 Vump G., lived in 1650. 560 Valdstein M., done in 1818. 553 Werhlein V., 1780. 571 Winterhalter F., living. 402 Zampieri D. *(Domenichino)*, 1641. 488 Zanchi A., 1722. 442 Zoffani G., 1772. 551 Zona A., done in 1865. 270 Zuccheri F., 1609. 279 Zuccheri T., 1566.

Small Corridor of modern Sculptures. BAS-RELIEFS: *Ben. da Rovezzano:* 347 translation of the Body of St. John Gualbert; 348 the Vallombrosian monks assailed by the symoniacs; 349 St. Peter Ignee passing safely through the fire; 350 the Death and the Funeral of St. John Gualbert (this is perhaps by a pupil of B. da Rovezzano); 351 St. John Gualbert disperses the vision of the demon which frightened the monk Florenzio. These bas-reliefs and the friezes in the wall were destined for the chapel of St. John Gualbert, of the convent of S. Salvi near Florence. Some foreign soldiers who lodged in this convent in 1530 broke several of the heads of these figures. *And. Verrocchio*, 352 the death of the wife of F. Tornabuoni. The four portraits (without

numbers) were taken from the Villa of the Poggio Imperiale, in 1861; the first to the right is Frederic of Montefeltro, Duke of Urbino; that opposite is thought to be Baptista Sforza his wife, the other two are unknown. Over the door which leads to the second corridor the H. Virgin and Child belonging to the *Donatello School*. *Unknown*, 353 the Virgin and the Infant Jesus. *Luca della Robbia*, 354 Some boys dancing and singing; 355 five Youths singing; 356 Some Girls singing. *Iacopo della Quercia*, 357 five Children holding up some festoons. *Unknown*, 358 the Martyrdom of St. Andrew. *L. della Robbia*, 359 some Children singing and playing the Lyre: 360 Children singing: 361 Children dancing. *Matteo Civitali*, 362 Faith. *Unknown*, 363 a bust of a Woman. *Rossellino*, 364 St. John the Baptist. *L. della Robbia*, 365 Some Boys dancing and playing: 366 dance of Children. *Rossellino*, 367 the Virgin adoring the Child, St. Joseph and an Angel. *L. della Robbia*, 368 Some Boys playing; 369 St. Peter delivered from Prison; 370 Some Girls singing and playing. *Unknown*, 371 bust of N. Macchiavelli. *Ben. da Maiano*, 372 bust of Peter Mellini. *Donatello*, 373 dance by thirty geniuses. *Michelangelo*, 374 the Virgin, Child and St. John in rough. *Unknown*, 375 Holy Family. *L. della Robbia*, 376 Crucifixion of St Peter. *Pierino da Vinci*, 377 the Virgin, a small bas-relief. *Donatello*, 378 bust of St. John. *Michelangelo*, 379 mask of a Satyr, his first work, executed at the age of 15.

Cabinet of Medals. This collection is composed of 80,000 medals and coins. The imperial medals up to Constantine Paleologus amount to 9000. The serie of Italian medals of the middle and modern Ages is the richest that exists. This collection, cannot be seen without the permission of the Director.

Venetian School. First Saloon. Two candelabra in marble of the *school* of *Mino da Fiesole*. *Giorgione*, 571 General Gattamelata. *Paolo Veronese*, 572 St. Catherine. *Gir. Muziano*, 573 male portrait. *Polid. Veneziano*, 574 the Virgin, Child and St. Francis. *L. Lotto*, 575 Holy Family. *Tiziano*, 576 the sculptor Sansovino. *P. Bordone*, 577 and 578 two portraits. *P. Veronese*, 579 the Annunciation. *And. Vicentino*, 580 Salomon's Feast. *T. Tinelli*, 581 the head of a young man. *Morone*, 582 a Man. *G. Bellini*, 583 a dead Christ. *G. B. Cima*, 584 the Virgin, St. Peter, and a Nun. *Pordenone*, 585 portrait of a Man. *Morone*, 586 Male portrait. *P. Bordone*, 587 portrait of a Man. *A Schiarone*, 588 the Adoration of the Shepherds. *P. Veronese* 589 Martyrdom of St. Justina. *Tiziano*, 590 the Virgin and Child. *G. Porta*, 591 Bersabea. *Moretto*, 592 the Death of Adonis. *I. Bassano*, 593 Moses near the Burning Bush. *D. Robusti*, 594 Apparition of St. Augustin. *I. Bassano*, 595 the portraits of the Painter's family. *P Veronese*, 596 Esther before Assuherus. *Tintoretto school*, 597 Entry of J. C. in Jerusalem. *Cappuccino Veronese*, 598 a dead Christ. *Tiziano*, 599 portrait of the Wife of Francis della Rovere. *I. Bassano*, 600 Landscape. *Tintoretto*, 601 Admiral Veniero. *D. Campagnola*, 602 male portrait. *G. B. Tiepolo*, 602 bis the sacrifice of Iphigenia. *P. Veronese*, 603 male portrait. *Carletto Caliari*, 604 the Virgin in Glory. *Tiziano*, 605 Francis della Rovere. *I. Bassano*, 606 Landscape. *B. Bordone*, 607 portrait of a Man. *Palma (the younger)*, 608 St. Margaret.

Second Saloon. *Tiziano*, 609 Sketch of a battle *I. Bassano*, 610 two Dogs; 611 an old Man. *P. Veronese*, 612 the Head of St. Paul. *P. Bordone*, 613 portrait of a Man. *Tiziano*, 614 John, of the Bande Nere. *Tintoretto*, 615 an old Man. *Palma (the elder)*, 616 the fall of St. Paul. *Tintoretto*, 617 the Marriage in Cana. *Tiziano*, 618 the H. Virgin and Child. *Palma (the elder)*, 619 Judith. *A Maganza*, 620 portrait of a Man. *Giorgione*, 621 the child Moses put to the proof of burning coals; 622 a knight of Malta.

Palma (the elder), 623 the Virgin St. M. Magdalen, St. John and St. Joseph. *Carletto Caliari*. 624 Adam and Eve expelled from Paradise. *Tiziano*, 625 The Virgin, Child and St. Catherine; 626 portrait of a woman, called the Flora. *Seb. del Piombo*, 627 a Warrior. *Bonif. Veronese*. 628 the Last Supper. *Morone*, 629 male portrait. *Giorgione*, 630 the Judgment of Salomon; *G. Bellini (?)*, 631 a Holy Allegory. *Carletto Caliari*, 632 Adam and Eve with their Children. *Tiziano*, 633 the Virgin, St. John and St. Anthony the Hermit. *I. and F. Bassano*, 634 Noah introducing the Animals into the Ark. *Carletto Caliari*, 635 the Creation of Eve. *P. Veronese*, 636 the Crucifixion. *F. Bassano*, 637 A dead Christ. *Tintoretto*, 638 the sculptor Sansovino. *Moretto*, 639 portrait of a Man. *I. and F. Bassano*, 640 Noah shutting himself up in the Ark. *Carletto Caliari*. 641 the first sin of Adam. *Morone*, 642 an old Man. *Padovanino*, 643 Lucretia. *P. Pino*, 644 the Physician Coignati. *Savoldo*, 645 the Transfiguration. *Tintoretto*, 646 Sacrifice by Abraham. *T. Tinelli*, 647 the Poet Strozzi. *Tiziano*, 648 Catherine Cornaro, queen of Cyprus. *Schiavone*, 649 male portrait. *Palma (the elder)*, 650 a Geometrician.

Cabinet of Gems. This fine cabinet, built in the form of a tribune, is decorated with four columns in oriental alabaster and four in verde antico. The six cases contain upwards of 400 pieces of workmanship in pietre fini, rock crystal, lapislazzuli etc. enriched with pearls, diamonds etc. There are eight columns of Sienese agate, and eight of rock crystal; eight statues of the Apostles by *Orazio Mochi*, a Florentine. Some bas-reliefs, busts, vases etc. All these works were executed in Florence in the time of the Medicis. We shall point out the more interesting pieces. Case I. (to the right) a vase in lapislazzuli of 13 inches in diameter. Three small busts of women in hyacinth. Two small bas-reliefs in gold

on jasper by *Gaspero Mola* from the model of *Gian Bologna*. A small vase in agate in Cellini's style. Case II. A vase in sardonyx, very rare for its size, and beauty of the marks. A casket in rock crystal, with the life of Christ in 24 divisions engraved on the opposite side by *Valerio Belli*, native of Vicenza. (It is the rarest work in the collection). A bas-relief ornamented with precious stones, with the portrait of Cosmo II. Three bas-reliefs in gold, by *G. Mola;* two small statues representing two of the Apostles in pietre fini. Case III. A cup of rock crystal, with a gold enamelled cover, on which are the initials of Diana of Poitiers. A triangular cup in green emerald. A statue in pietra fine. Case IV. A lapislazzuli vase, ornamented with pearls. A jasper cup, with a small statue of a Warrior, in gold, ornamented with diamonds. A variegated jasper vase. A Venus and Cupid in porphyry, the work of *Pietro Maria da Pescia*. Case V. A Grison jasper cup, ornamented with pearls, representing a Hydra, with the figure of Hercules, in gold, by *G. Mola*. A casket in rock crystal surmounted by a dog in pearl. A small vase in acqua marina. Another in emerald. A head in turquoise the eyes of which are two diamonds. A large vase in blood-red jasper. A large cup in rock crystal, chiselled. A view of the Piazza della Signoria in pietra fine, with bas-reliefs in gold by *G. Mola*. A bowl in the form of a bottle, of spanish coralline, ornamented with pearls and cameos. A star-stone of extraordinary size. Two small statues of St. Peter and St. Paul. Case VI. A lapislazzuli vase. A cup with gold handles enameled, attributed to *B. Cellini*. A bowl in the form of a sea shell in blood-red jasper. A small oval cup made out of a single garnet. A bust of Tiberius, ornamented with gold, attributed to *Cellini*. A statue in pietra fine. In the centre of the room is a table in mosaic, representing the ancient Port of Leghorn.

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Palma (the elder), 623 the Virgin St. M. Magdalen,

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on jasper by *Gaspero Mola* from the model of *Gian*

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French school. The ceiling of this saloon and of the four following are of the *Poccetti school. Borgognone (J. Courtois)*, 651 a small battle piece; 652 the

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Flemish and German school. First Saloon. *V. Vander Goes*, 698 the Virgin, and Child. *Substermans*, 699 a Squire belonging to the Puliciani family. *Teniers (the younger)*, 700 an old woman, and an old man caressing each other. *G. Van Son*, 701 two Gamblers fighting. *P. Neefs (the elder)*, 702 Interior of a church. *Memling*, 703 the Virgin enthroned. *German school*, 704 J. C. on the Cross. *Teniers (the elder)*, 705 a Physician. *Teniers (the younger)*, 706 St. Peter weeping. *P. Neefs*, 707 interior of Antwerp cathedral. *Flemish school*, 708 Adoration of the Wise Men. *Substermans*, 709 portrait of the wife of Puliciani. *A. Stalbent*, 710 a Landscape. *Unknown*, 711 small Landscape; 712 Landscape by night. *G. Schaufelein*, 713 St. Peter walking on the water. *G. Miel*, 714 Landscape. *Unknown*, 715 small Landscape. *Substermans*, 716 St. Margaret. *P. Neefs*, 717 interior of a church. *P. Brill*, 718 Sea-piece. *Rubens school*, 719 Bacchanals. *Unknown*, 720 Landscape. *A. Goebaue*, 721 some Peasants. *P. Luer (Bamboccio)*, 722 a Man watering three Dogs. *Unknown*, 723 Landscape. *Schaufelein*, 724 Martyrdom of St. Paul. *G. Asselyn*, 725 Landscape. *C. Bega*, 726 Gamesters. *Unknown*, 727 A Landscape with ruins and the Resurrection of Lazarus; 728 Temptation of St. Anthony. *Schaufelein*, 729 St. Peter delivered from Prison. *E. de Bless (Civetta)*, 730 Landscape. *G. Van Eyck*, 731 the Adoration of the Magi. *Flemish school*, 732 The Flight into Egypt. *C. Uroom*, 733 a sea-piece. *Unknown*, 734 Landscape with animals. *G. Miel*, 735 a Peasant family. *P. Brill*, 736 Landscape. *F. Franck (the elder of Antwerp)*, 737 Dance of Cupids. *P. Brill*, 738 Landscape, St. Paul the Hermit. *Lambrechts*, 739 Family scene. *Schaufelein*, 740 St. Peter preaching. *Moucheron*, 741 Landscape. *Teniers (the elder)*, 742 an old Chemist. *Moucheron*, 743 Landscape. *N. Frumenti*, 744 a large tryptic painting; in the midst: the resurrection of Lazarus; to the right: Martha at the feet of our Saviour; to the left: M. Magdalen who is washing his feet. *G. Kessel*, 745 Fish. *Lambrechts*,

746 Family scene. *F. Franck*, 747 Triumph of Neptune and Amphytrite. *Schaufelein*, 748 St. Peter and St. Paul

Landscape, with Nymphs and Mercury. *F. Porbus*, 794

746 Family scene. *F. Franck*, 747 Triumph of Neptune and Amphytrite. *Schaufelein*, 748 St. Peter and St. Paul led to prison. *Vander Goes style*, 749 two Portraits. *German school*, 750 male Portrait. *L. Kranach*, 751 St. George. *Unknown*, 752 small Landscape; 753 another Landscape. *P. Brill*, 754 Landscape, wild boar chase. *G. Van Deal*, 755 a Skull. *A. Goebauw*, 756 an old Man playing the Guitar. *N. Verendael*, 757 a vase of flowers. *A. Elsheimer*, 758 Landscape. *Van Deal*, 759 a Skull. *F. Floris*, 760 Adam and Eve. *G. Breughel*, 761 Landscape; inside this painting, which opens, there is a fine composition by *A. Dürer*, and a copy of *Breughel*. *G. Cleef*, 762 a Saint. *Substermans*, 763 the princess Claudia, the daughter of Ferdinand I of Medicis.

Second Saloon. Sculptures. 340 on an oriental alabaster table, a votive foot with the simulacre of Jupiter; and two busts, Vitellius and Adrian. Paintings. *B. Denner*, 764 Portrait of a man. *Holbein*, 765 Richard Southwell. *A. Dürer*, 766 an old Man. *P. Neefs*, 767 Interior of a Prison, the Death of Seneca. *A. Dürer*, 768 St. Philip. *Memling*, 769 male Portrait. *D. Ryckaert (the younger)*, 770 Temptation of St. Anthony. *Elsheimer*, 771 five small figures of the Apostles and other Saints; 772 Landscape with an Angel and a Woman; 773 five small Saints. *C. Gellée (Claudio di Lorena)*, 774 a Marine scene (master piece). *G. Jordaens*, 775 Venus and the Graces. *P. Neefs*, 776 Interior of a church. *A. Dürer*, 777 St. James. *Memling*, 778 St. Benedict. *Q. Matsys*, 779 St. Jerome. *Memling style*, 780 male Portrait. *Unknown*, 781 an old Woman. *F. A. Mans*, 782 a Village. *Van-Dyck*, 783 the Holy Virgin and Child. *Holbein*, 784 Zwingleus. *Unknown*, 785 the Shoemaker's Family. *G. Dow*, 786 a School Master. *H. Swanevelt*, 787 Landscape. *A. Moor*, 788 Camillus Gross. *P. Horemans*, 789 a school. *Schoevaerts*, 790 Landscape. *Van-Dyck*, 791 male portrait. *A. Migem*, 792 Fruit. *Elsheimer*, 793

Landscape, with Nymphs and Mercury. *F. Porbus*, 794 female Portrait. *R. Vander Weyde*, 795 the Body of Our Saviour being carried to the sepulchre. *Unknown*, 796 a Nuptial Dance. *G. Schalken*, 797 a Sculptor. *G. Vankessel*, 798 Fish and Fruit. *Holbein*, 799 Thomas Moor. *Schalken*, 800 Young Lady. *Unknown*, 801 Portrait of a Man. *Flemish school*, 802 a Family. *Horemans*, 803 Interior of a kitchen. *C. Breydel*, 804 Landscape. *F. P. Ferg*, 805 Landscape. *P. Brill*, 806 and 807 Landscapes. *C. Agricola*, 808 Landscape. *G. Miel*, 809 a Shepherd. *Rubens*, 810 an old Silenus. *M. De Vos*, 811 the Crucifixion. *Rubens*, 812 Venus and Adonis. *P. Brill*, 813 a Landscape. *Breydel*, 814 small Landscape. *P. Ferg*, 815 Landscape. *P. Brill*, 816 Landscape; 817 Landscape, a View of the sea. *Agricola*, 818 The Aurora. *D. Ryckaert*, 819 Temptation of St. Anthony. *E. Van Balen*, 820 Nuptials of the B. Virgin. *Holbein*, 821 portrait of a Man. *L. Kranach*, 822 Catherine Bore, Luther's wife. *Horemans*, 823 the Tailor's Family. *Bourdevins and F. Bout*, 824 Landscape. *R. Savary*, 825 Landscape. *Teniers (the elder)*, 826 Landscape. *Horemans*, 827 the Shoemaker's family. *P. Mera*, 828 Pan and Syrinx. *D. Winckenrooms*, 829 Landscape with figures dancing on the ice. *D. Seghers (the Jesuit)*, 830 a Man surrounded with Flowers. *C. Sandvart*, 831 Apollo. *Bourdevins and Bout*, 832 Landscape. *M. Ryckaert*, 833 Landscape, the cascades of Tivoli. *Teniers (the elder)*, 834 Landscape. *Horemans*, 835 the female Teaseller; 836 Card-players. *Rubens school*, 837 the Birth of Erichtonius. *L. Kranach*, 838 Luther. *Holbein*, 839 portrait of a Woman. *Horemans*, 840 Family Grace before meat; 841 a Frame containing ten small Portraits. *Rubens*, 842 The Graces. *Imitation of Rubens*, 843 Venus and Love. *Agricola*, 844 Landscape. *L. Kranach*, 845 John and Frederic, Electors of Saxony. *L. Suavio (Lamberto Lombardo)*, 846 the Deposition. *L. Kranach*, 847

Luther and Melancthon. *C. Gellée*, 848 Landscape. *G.*

list put in disorder, by Children and Monkeys. *G. Ber-*

Luther and Melancthon. *C. Gellée*, 848 Landscape. *G. Vander Lys*, 849 the Prodigal Son; 850 a Frame containing ten small Portraits. *A Dürer*, 851 Our Lady. *Dürer school*, 852 the Virgin adoring the Child Jesus. *Agricola*, 853 Landscape.

Dutch School. *F. Van Mieris*, 854 a Charletan or Mountebank. *C. Poelemburg*, 855 Landscape. *A. Waterloo*, 856 Landscape. *E. Hemskerk (the elder)*, 857 an old Man. *G. Breughel (dei velluti)*, 858 a Wood. *F. Frank (the younger)*, 859 the Flight into Egypt. *F. Van Mieris*, 860 the Painter's son John Mieris. *Imitation of Poelemburg*, 861 small Landscape. *Poelemburg*, 862 Landscape. *E. Guellin*, 863 the Holy Virgin and Child (the flowers by *Van Thielen*). *O. Marcellis*, 864 a Butterfly pursued by a serpent. *H. Steinweyck*, 865 a Subterranean, the Beheading of St. John the Baptist. *Vander Neer*, 866 Esther before Ashuerus. *G. Netscher*, 867 a Woman, winding up her Clock. *Breughel school*, 868 small Landscape. *Poelemburg*, 869 Landscape. *Hemskerk*, 870 an old Woman. *P. Brill*, 871 Landscape. *M. Van Osterwick*, 872 Flowers and Fruit. *Schalken*, 873 a Woman playing the horn. *F. Douwen*, 874 St Anna teaching the Virgin to read. *Poelemburg*, 875 to 78 four Landscapes. *P. Laer*, 879 Landscape. *Poelemburg*, 880 Landscape. *G. Van Kessel*, 881 Fruit, Fish etc. *G. Ruisdael*, 882 a Landscape after the rain. *Poelemburg*, 883 Moses found on the Nile. *Breughel (dei velluti)*, 884 the four Elements. *Vander Neer*, 885 Landscape. *C. Bega*, 886 an Astrologer. *G. Mieris*, 887 St. Mary Magdalen. *P. Van Slingeland*, 888 the Soap bubbles. *Van Aelst*, 889 some dead Game. *F. Mieris*, 890 his own Portrait. *G. Vander Heiden*, 891 View of the square of Amsterdam. *P. Breughel (the elder)*, 892 J. C. bearing his Cross. *Vander Neer*, 893 Landscape. *Unknown*, 894 a windmill. *Luca di Leyde*, 895 Ferdinand, Infant of Spain, Arc. of Austria. *Van Kessel*, 896 the study of a Natura-

list put in disorder, by Children and Monkeys. *G. Berkeiden*, 897 the Cathedral of Harlen. *Poelemburg*, 898, 899 and 900 three Landscapes; 901 Moses striking the Rock. *P. Laer*, 902 a Barn. *Breughel (dei velluti)*, 903 the Elements. *Poelemburg*, 904 the Adoration of the shepherds. *A. Vander Werff*, 905 the Judgment of Salomon. *Unknown*, 906 J. C. Crucified. *A. F. Bondewyns or N. Baudouin*, 907 Landscape. *Van Kessel*, 908 Fruit and Vegetables. *P. Laer*, 909 a Village scene with Sportsmen and Horses. *G. Breughel*, 910 Landscape. *Poelemburg*, 911 Landscape. *O. Marcellis*, 912 Mushrooms and Butterflies. *Poelemburg*, 913 Landscape. *Jordaens*, 914 Neptune striking the Earth. *P. Laer*, 915 Landscape. *G. Miel (?)*, 916 two shepherds. *Dutch school*, 917 Landscape. *G. Metsu*, 918 Domestic scene. *B. Douwen*, 919 J. William the palatine Elector and his wife, Luisa dei Medici. *F. Douwen*, 920 Mary Luisa dei Medici wife of the Palatine Elector. *Van Platen*, 921 a sea Tempest. *Rembrandt*, 922 the interior of a Cottage. *P. Vouwerman*, 923 some Sportsmen reposing. *G. D. de Heem*, 924 some Fruit, etc. *Van Aelst*, 925 some dead Game. *G. Dow*, 926 the Pancake seller. *Berkeyden*, 927 St. Mary's church at Cologne. *P. Breughel (the elder)*, 928 Landscape with a dance of Peasants. *P. Laer*, 929 a Woman washing. *G. Netscher*, 930 a Lady praying. *P. Laer*, 931 a poor Man caressing a Dog. *O. Marcellis*, 932 some Flowers, Serpents etc. *P. Breughel (the younger)*, 933 Hell, Dante and Virgil. *G. Schalken*, 934 a Girl sewing by candle light. *Dirk Vander Berghen*, 935 Landscape. *A. Vander Welde*, 936 Landscape. *P. Vander Werff*, 937 some Children and a little Bird. *Dirk Vander Berghen*, 938 Landscape. *D. de Heem*, 939 Flowers. *O. Marcellis*, 940 a green Lizard and some Insects. *F. Van Mieris*, 941 a Young woman sleeping. *Heemskerk*, 942 Many persons smoking, and playing the Violin. *M. Vitembroeck*, 943 Landscape. *B. Breemberg*, 944 Land-

scape with ruins. *F. Van Mieris*, 945 two old Men at Table. *G. Gelli*, 946 a Festoon of Flowers. *Hoogmans*

Carpi, 994 Martha and Mary at the feet of our Saviour.

scape with ruins. *F. Van Mieris*, 945 two old Men at Table. *G. Gallé*, 946 a Festoon of Flowers. *Horemans*, 947 a Game at Keels. *I. Moucheron*, 948 Landscape. *Netscher*, 949 a Sacrifice to Venus; 950 the Painter's family. *A Vander Welde*, 951 Landscape *F. Van Mieris*, 952 the Aged Lover. *R. Ruysch*, 953 Fruit and Flowers. *F. Van Mieris*, 954 Tipplers. *A. Brouwer*, 955 Interior of a Village Inn. *Unknown*, 956 dead Game. *Netscher*, 957 a sacrifice to Love. *G. Terburg*, 958 a Dutch Lady. *A. Brouwer*, 959 Tipplers. *O. Paulyn*, 960 a Miser. *R. Ruysch*, 961 some Flowers. *Horemans*, 962 a Game at Dice. *I. Moucheron* 963 Landscape. *Netscher*, 964 a Servant cleaning a Copper Pan. *Hemskerck*, 965 Card Players. *P. Molyn (the elder)*, 966 Landscape. *Breenberg*, 967 Landscape with Ruins. *Schalken*, 968 the H. Virgin with the Body of her Son. *C. Bega*, 969 a Man Playing the Lute. *T. Wyck (the elder)*, 970 a sea Port. *Horemans*, 971 Dancing at an Inn *G. Metsu*, 972 a Lady and a Sportsman (very fine painting). *G. Lingelbach*, 973 Landscape. *P. Breughel (the younger)*, 974 Hell. *Unknown*, 975 small Landscape. *F. Van Mieris*, 976 his own Portrait. *G. Steen*, 977 Breakfast. *A. Van Ostade*, 978 a Man looking out of a Window. *Rembrandt*, 979 Landscape. *A. Hondus*, 980 Setting out for the Chase. *F. Van Mieris*, 981 His Family (a fine picture). *A. Pynacker*, 982 Landscape. *Poelemburg*, 983 Landscape. *F. Molenar*, 984 the Dentist. *A. Vander Werff*, 985 the Adoration of the Shepherds (interesting work). *C. Begu*, 986 a Woman playing the Lute. *G. Both*, 987 a fine Landscape. *Horemans*, 988 a Tavern. *Van Platen*, 989 a marine scene.

Italian School. SCULPTURES. 341 over the Oriental Alabaster table. Sleep and two Busts of Seneca. Pictures. *Albano*, 990 Venus reposing. *F. Granacci*, 991 the Supper. *Unknown*, 992 a young woman getting up. *Copy from Correggio*, 993 St. M. Magdalen. *Gir. da*

Carpi, 994 Martha and Mary at the feet of our Saviour. *D. Dossi*, 995 massacre of the Innocents. *P. Piolo*, 996 the Virgin, Child, and St. John. *P. Veronese*, 997 a Woman dressed in white, and other figures. *G. Reni*, 998 Our Lady (pretty picture). *Ann. Caracci school*, 999 Holy Family. *A. Turchi (Orbetto)*, 1000 An Allegory at the Baptism of a son of G. Cornaro. *Parmigianino*, 1001 the Virgin suckling her Child. *Tiziano*, 1002 the H. Virgin. *S. Rosa*, 1003 sea piece. *Parmigianino*, 1004 the Virgin suckling her Child. *S. Rosa*, 1005 Landscape. *Parmigianino*, 1006 the H. Virgin, St. John, St. M. Magdalen and Zachariah. *Ann. Caracci*, 1007 the Virgin seated. *M. Cerquozzi*, 1008 an old woman spinning. *Moretto da Brescia*, 1009 the Descent of Christ to Hell. *Parmigianino*, 1010 Our Lady. *C. Cignani*, 1011 the H. Virgin. *S. Rosa*, 1012 Landscape. *B. Luini*, 1013 the Virgin, Child and St. John. *B. Castiglione*, 1014 Noah introducing the animals into the Ark. *P. Veronese*, 1015 the Virgin. *Correggio*, 1016 the Head of a Child. *G. Cagnacci*, 1017 the Head of a young man. *E. Savonazzi*, 1018 Holy Family. *Palma (the elder)*, 1019 The Virgin, Jesus and St. John. *Bat. Zelotti*, 1020 St. Victor and St. Corona. *P. Veronese*, 1021 St. Agnes and two Angels. *Albano*, 1022 St. Peter delivered from Prison; 1023 Repose in Egypt. *B. Castiglione*, 1024 Some Animals. *A. Mantegna*, 1025 the H. Virgin seated near a Rock (remark. paint). *S. Zago*, 1026 The Virgin. *Albano*, 1027 Little St. John. *G. Bonatti*, 1028 St. Charles Borromeo succouring the infected with the plague. *Unknown*, 1029 the Adoration of the Sages. *L. Mazzolini*, 1030 the Nativity. *Caravaggio*, 1031 the Head of Medusa. *Mazzolini*, 1032 the H. Virgin, St. Anna, St. John Evangelist and St. Joachim. *Tiziano*, 1033 the Pharisee showing the piece of money to Jesus Christ. *Mazzolini*, 1034 the Circumcision. *D. Feti*, 1035 Arthemisia swallowing the ashes of her husband. *Bat. Dossi*, 1036 a Saint in exta-

ey. *Palma (the elder)*. 1037 J. C. in Emaus. *Garofolo*, 1038 the Annunciation. *C. Procaccino*, 1039 the Virgin and St. John. *Guercino*, 1040 Landscape. *I. Ligozzi*, 1041 the Sacrifice by Abraham. *B. Castiglione*, 1042 Circe and the Companions of Ulysses. *L. Massari*, 1043 the H. Virgin, Child, and St. John. *Albano*, 1044 Cupids dancing. *I. Bassano*, 1045 a Peasant family. *L. Giordano*, 1046 Thetys on a car. *G. Vanvitelli*, 1047 a View of Rome. *A. Magnasco*, 1048 Landscape. *I. Bassano*, 1049 a Miser. *G. P. Panini*, 1050 Ruins. *Bolognese school*, 1051 Landscape, the Baptism of J. C. *Unknown*, 1052 Sacrifice by Abraham. *G. Vanvitelli*, 1053 View of the Villa Medici at Rome. *A. Magnasco*, 1054 Landscape, preaching of St. John the Baptist. *G. Carpioni*, 1055 Coronis persecuted by Neptune. *A. Tiarini*, 1056 the Virgin, Angels etc. *Albano*, 1057 the Rape of Europa. *F. Trevisani*, 1058 Our Lady; 1059 St. Joseph's dream. *Tintoretto*, 1060 bust of a Man. *Parmigianino*, 1061 male Portrait. *B. Castiglione*, 1062 Medea renewing Esone's youth; 1063 A frame with seven small Portraits; that in the middle is *G. Reni's* painted by himself. *Canaletto*, 1064 the Ducal palace at Venice. *Tintoretto*, 1065 portrait of a Man. *P. Veronese*, 1066 Prudence and Hope bound by Cupid. *Palma (the younger)*, 1067 St. John in the Desert. *P. Veronese*, 1068 bust of a woman. *F. Bassano*, 1069 Jesus crucified. *A. Vicentino*, 1070 the Visitation. 1071 A frame with nine portraits; number V, is *Parmigianino*, painted by himself, number III unknown portrait, painted by *Domenichino*. 1072 A frame with twenty-three portraits, among which n.r X is *Ann. Caracci*, painted by himself. 1073 A frame with eight portraits n.r III painted by *Giorgione*, n.r IV Pope Paul III painted by *Bassano*, n.r VIII *Fr. Minzocchi*, painted by himself. *F. Solimena*, 1074 Diana bathing. *L. Caracci*, 1075 St. Francis. 1076 A frame with seven portraits; the n.r IV is *Lav. Fontana*, painted by herself. *Ca-*

naletto, 1077 the great canal of Venice. *Parmigianino*, 1078 a young Man. *Schidone's style*, 1079 St. Catherine. *S. Pulzone*, 1080 Christ in the Garden. *A. Vicentino*, 1081 a B. Queen. *D. Calvart*, 1082 the Assumption. 1083 A frame with nine portraits painted by different Masters, among which *P. Veronese*, *Barroccio*, *Palma and Tinelli*. *I. Scarsellino*, 1084 Holy Family. *F. Baroccio*, 1085 a young woman. *B. Schidone*, 1086 the H. Virgin, Child and St. Joseph. *Palma (the elder)*, 1087 portrait of a female. *Copy of Correggio*, 1088 Christ praying in the Garden. *C. Ferri*, 1089 Alexander reading Homer. *P. Reschi*, 1090 small Landscape. *Unknown*, 1091 St. John the Baptist. *Scarsellino*, 1092 the Judgment of Paris. *D. Ambrogi*, 1093 Landscape, Preaching of St. John the Baptist. *Albano*, 1094 the Rape of Europa. *M. Palmeyiani*, 1095 the Crucifixion. *Parmigianino*, 1096 Our Lady. *Venetian school*, 1097 portrait of a Man. *B. Castiglione*, 1098 different Animals and Figures. *D. Ambrogi*, 1099 Landscape, the Baptism of J. C. *B. Schidone*, 1100 the Holy Virgin, Child Jesus, St. John and St. Joseph. *S. Rosa*, 1101 Landscape. *L. Giordano*, 1102 the Rape of Dejanira by Nessus. *L. Fontana*, 1103 Apparition of J. C. to St. M. Magdalen, under the resemblance of a Gardener.

Tribune. The pretty octagon saloon known under this name, is one of the rarest wonders of art, one of those sanctuaries, which cannot be looked upon without causing amazement by a respectful and moving sentiment, nor without leaving an indelible remembrance. The smallness of this tabernacle of art augments the admiration of the Visitor, for he already knows, that in this small space are assembled such Masterpieces as to render the country proud which possesses them. The design is by *Buontalenti;* the decorations of the cupola are by *Poccetti*.

STATUES. 342 The Venus of the Medicis, a fine Greek work, and if we may believe the inscription on the base, should be the work of *Cleomene the son of Apollodoro the Athenian*. It was found in Adrian's villa at Tivoli, and transported to Florence under Cosmo III. The right arm and the half of the left are modern works. There is an old saying, that it is worth while going to Florence, only to see this ancient piece of sculpture. 343 The Wrestlers is also a remarkable work of *ancient Greek* sculpture. 344 The Dancing Faun, one of the great works of the ancients, attributed *to Praxiteles;* the head and the arms were restored by *Michelangelo* with great ability. 345 The little Apollo, a very pretty statue, with rather feminine beauties. 346 The Arrotino (The Whetter), a magnificent statue found at Rome in the XVI century, it has never been precisely made out what it represents.

PAINTINGS. *Spagnoletto*. 1104 St. Jerome. *Schidone*. 1105 the Holy Family. *Lanfranco*, 1106 St. Peter. *Daniel da Volterra*. 1107 The massacre of the Innocents. *Tiziano*. 1108 Venus reposing. *Domenichino*. 1109 Cardinal Agnecchia. *Alfani*, 1110 Holy Family. *A. Mantegna*. 1111 the Adoration of the Kings, the Circumcision and the Resurrection. *And. del Sarto*, 1112 Madonna between St. Francis and St. John the Evangelist. *G. Reni*. 1113 the Holy Virgin. *Guercino*, 1114 The Samian Sibyl. *Van-Dyck*, 1115 John of Monfort. *Tiziano*, 1116 Portrait of Monsignor Beccadelli; 1117 Venus reposing on a bed. *Correggio*, 1118 After the Flight into Egypt. *Fed. Barocci*, 1119 Francis Mary della Rovere. *Raffaello*, 1120 portrait of a Woman. *A. Mantegna*, 1121 Elisabeth, wife of G. Gonzaga, duke of Mantua. *P. Perugino*, 1122 The Virgin and two Saints. *Raffaello*, 1123 Fornarina (wonderful work). *F. Francia*, 1124 portrait of E. Scappi. *Raffaello*, 1125 the Virgin of the Well. *Fr. Bartolommeo*, 1126 the Prophet Isaiah. *Raffaello*, 1127 St. John in the Desert. *Van-Dyck*, 1128 Charles V. *Raffaello*

1129 the Virgin of the Goldfinch (a painting of rare beauty). *Fra Bartolommeo*, 1130 Job. *Raffaello*, 1131 Pope Julius II. *Correggio*, 1132 the Head of St. John on a dish. *Ann. Caracci*, 1133 a Bacchant. *Correggio*. 1134 the H. Virgin adoring her Child. *B. Luini*, 1135 Herodias. *P. Veronese*, 1136 Holy Family and St. Catherine. *Guercino*. 1137 Endymion sleeping. *L. Kranack*, 1138 Eve. *Michelangelo*, 1139 the Holy Family (authentic painting). *Rubens*. 1140 Hercules between Vice and Virtue. *A Dürer*, 1141 Adoration of the Kings. *L. Kranack*. 1142 Adam. *Luca d' Olanda*. 1143 J. C. crowned with Torns. *Giulio Romano*. 1144 The Virgin and Child. *L. Caracci*, 1145 Eleazer and Rebecca.

Tuscan School. FIRST HALL. *L. di Credi*, 1146 the Annunciation. *C. Dolci*. 1147 St. Lucia. *Pontormo*, 1148 Leda. *C. Allori*. 1149 St. Mary Magdalen in the Desert. *L. di Credi*. 1150 the Saviour appearing to St. M. Magdalen under the aspect of a Gardener. *Gio. da S. Giovanni*. 1151 the Picture. *Fra Bartolommeo*. 1152 the Creator. *A. del Pollaiolo*, 1153 Hercules strangling Antheus: Hercules and the Hydra. *Tuscan School*. 1154 Pico of Mirandola *A. Bronzino*, 1155 D. Garzia the son of Cosmo I. *Sandro Botticelli*. 1156 Judith. *L. da Vinci*, 1157 head of a young man. *Sandro Botticelli*, 1158 Holophernes dead in his tent. *L. da Vinci*, 1159 the Head of Medusa (magnif. paint). *L. di Credi*. 1160 the Annunciation. *Fra Bartolommeo*, 1161 the Nativity and Circumcision. *B. Angelico*. 1162 Nativity of St. John the Baptist. *L. di Credi*, 1163 portrait of A. Verrocchio. *A. Bronzino*, 1164 Mary of the Medicis, daughter of Cosmo I. *C. Allori*. 1165 the Child Jesus sleeping on the Cross. *L. di Credi*, 1166 St. Mary Magdalen at the feet of our Saviour. *Masaccio*. 1167 an old Man. *L. di Credi*, 1168 the H. Virgin and St. John. *A del Sarto*, 1169 portrait of a Man. *G. Bizzelli*. 1170 The Annunciation. 1171 A frame with nine Portraits. *Cigoli*. 1172 St. Fran-

cis. *A. Bronzino*, 1173 Venus and Cupid. *Cigoli*, 1174 the head of a Woman. *Santi di Tito*, 1175 head of a young girl. *A del Sarto*, 1176 his own portrait. *Il Rosso*, 1177 the Virgin enthroned, St. Jerome and St. Francis. *B. Angelico*, 1178 Marriage of the Holy Virgin. *Fra F. Lippi*, 1179 St. Augustin (wonderful work). *C. Allori*, 1180 Judith (copy of the picture in the Pitti Gallery). *G. Vasari*, 1181 Allegory of the Conception (repetition of that in the church of the Apostoli). *S. Botticelli*, 1182 the Calumny of Apelles. *Unknown*, 1183 Martyrdom of St. Sebastian. *B. Angelico*, 1184 the Transit of the Virgin. *G. Vasari*, 1185 the Prophet Elishah. *A. Fontebuoni*, 1186 St. John. *Pontormo*, 1187 Martyrdom of St. Maurice and the Theban legion. *Gio. da. S. Giovanni*, 1188 Jesus attended by the Angels. *A. Bronzino*, 1189 Eleonor of Toledo, wife of Cosmo I. *C. Allori*, 1190 The last Supper. 1191 A frame with seven portraits, that in the profile is Cosmo the elder. *A. Allori*, 1192 St. Francis. *Tuscan school*, 1193 the Virgin and two Nuns. *A. Allori*, 1194 Bersabeah bathing. *F. Zuccheri*, 1195 the Golden Age. *Pontormo*, 1196 Adam and Eve, expelled from Paradise. *G. Ramacciotti*, 1197 Nativity of the Virgin. *Pontormo*, 1198 Nativity of St. John. *Crist. Allori*, 1199 a Madonna. *F. Zuccheri*, 1200 the Silver-Age. *C. Dolci*, 1201 J. Christ seated, the Holy Ghost, the H. Virgin, St. Joseph, St. John, the Apostles and the Maries. *C. Allori*, 1202 the Virgin with her Son. *Tuscan School*, 1203 Petrarch. *P. della Francesca* (?). 1204 female Portrait. *A. Brescianino*, 1205 the H. Virgin, St. John, St. Dominick and some Virgins. *School of Raffaello*, 1206 Venus and Love. *Unknown Tuscan*, 1207 Dante: 1208 three Nuns. *A. Bronzino*, 1209 The Body of Christ, in the arms of his Mother. *M. A. Anselmi*, 1210 the Nativity. *A. Bronzino*, 1211 allegory of Happiness. *A. D. Gabbiani*, 1212 Our Lady. *Ales. Allori*, 1213 Christ on the Cross, St. John and St. M. Magdalen; 1214 Jo-

seph and the wife of Potiphar. *F. Zuccheri*, 1215 an Allegory. *F. Cambi*, 1216 the Engraver S. della Bella. *L. di Credi*, 1217 portrait of Alex. Braccesi. *Ales. Allori*, 1218 Martyrdom of St. Lawrence. *F. Curradi*, 1219 Martyrdom of St. Thecla. *Pontormo*, 1220 portrait of a Man. *G. Vasari*, 1221 Vulcan's Forge. *C. Dolci*, 1222 the Head of St. Peter. *M. A. Franciabigio*, 1223 the Temple of Hercules. *R. Ghirlandaio*, 1224 the Virgin, St. John and St. Joseph. *Ales. Allori*, 1225 Hercules crowned by the Muses. *C. Dolci*, 1226 St. Simon *Bronzino*, 1227 portrait of Bianca Cappello: behind it, the Dream of Human Life. *Ales. Allori*, 1228 St. Lawrence conducted before the Tyrant: 1229 St. Peter walking on the water. *A. del Sarto*, 1230 portrait of a woman. *Volterrano*, 1231 St. Catherine of Siena. *Cecchin Salviati*, 1232 Arthemisia weeping for the death of Mausolus. *Empoli*, 1233 Noah in a state of drunkeness. *V. Salimbeni*, 1234 apparition of St. Michael to St. Galgan the hermit. *Fra Bartolomeo*, 1235 Our Lady. *F. Zuccheri*, 1236 Diana. *G. Pagani*, 1237 Tobias restoring his father's sight. *R. di F. di G. Vanni*, 1238 the Samaritan; Christ driving the Money-changers from the temple; his entrance into Jerusalem. *Ales. Allori*, 1239 the Sacrifice by Abraham. *F. Morandini*, 1240 the Graces. *Il Rosso*, 1241 an Angel playing the guitar. *G. M. Morandi*, 1242 the Visitation. *Unknown*, 1243 the B. Virgin and two Sibyls. *T. Manzuoli*, 1244 Helen Gaddi, wife of A. Quaratesi *Empoli*. 1245 the sacrifice by Abraham. *Piero di Cosimo*, 1246 Perseus delivering Andromede. *O Marinari*, 1247 David. *B. Bandinelli*, 1248 his portrait

SECOND HALL. *Pontormo*, 1249 Joseph conducted to Prison *Piero di Cosimo*, 1250 the Virgin and Saints. *Volterrano*, 1251 an Augustinian Monk. *L. da Vinci*, 1252 the Adoration of the Sages. *S. Pieri*, 1253 sacrifice by Abraham. *A. del Sarto*, 1254 St. James and two children. *G. F. Rustici*, 1255 Painting and Poetry. *Cecchin*

Salviati, 1256 portrait of a man. *Filippino Lippi*, 1257

Hall of Ancient Masters. *A. Botticelli*,

Salviati, 1256 portrait of a man. *Filippino Lippi*, 1257 Adoration of the Kings. *A. Lomi Gentileschi*, 1258 Judith. *M. Albertinelli*, 1259 the Visitation, and in the step, the Annunciation, the Nativity and the Presentation (an admirable work). *G. Biliverti*, 1260 the H. Virgin, the Infant Jesus, St. John and St. Joseph. *Empoli*, 1261 St. Ivo reading the petition presented to him by the widows and orphans (one of the finest works by this painter). *Gio. da S. Giovanni*, 1262 the Virgin and Child giving the ring to St. Catherine. *A. del Sarto*, 1263 portrait of a man. *Franciabigio*, 1264 the H. Virgin, St. John the Baptist and St. Job. *Fra Bartolommeo*, 1265 the H. Virgin enthroned, St. John, St. Anna, some Angels and ten Saints, protectors of Florence. *Bronzino*, 1266 portrait of a man. *Pontormo*, 1267 Cosmo the Father of the Country. *Filippino Lippi*, 1268 the H. Virgin enthroned, St. Victor, St. John, St. Bernard and St. Zanobio. *G. Vasari*, 1269 Lawrence the Magnificent. *Pontormo*, 1270 Cosmo I. *Bronzino*, 1271 the Descent of Our Saviour to Limbo (a work of great merit); 1272 Ferdinand, the Son of Cosmo I; 1273 Mary the daughter of Cosmo I. *G. Biliverti*, 1274 Chastity of Joseph. *R. Ghirlandaio*, 1275 St. Zanobio restoring a child to life. *Cigoli*, 1276 Martyrdom of St. Stephen (the finest work by this painter). *R. Ghirlandaio*, 1277 Translation of the Body of St. Zanobio. *O. Vannini*, 1278 Herminia curing the wounds of Tancred. *Sodoma*, 1279 St. Sebastian, on the other side, the Virgin, St. Roch and St. Sigismond (it was once a processional flag.) *F. Granacci*, 1280 the H. Virgin giving her girdle to St. Thomas. *G. Vasari*, 1281 Alexander of the Medicis. *Pontormo*, 1282 Joseph presenting his father to Pharaoh. *R. di F. di G. Vanni*, 1283 the Deposition. *Pontormo*, 1284 Cupid kissing Venus (from a cartoon by Michelangelo). *C. Allori*, 1285 Adoration of the Sages.

Hall of Ancient Masters. *A. Botticelli*, 1286 Adoration of the Kings (stupend work). *L. di Credi*, 1287 the H. Virgin adoring her Son. *L. da Vinci (?)*, 1288 the Annunciation. *A. Botticelli*, 1289 the Virgin and Child. *B. Angelico*, 1290 The Coronation of the Virgin (very fine picture). *L. Signorelli*, 1291 Holy Family. *Iacopo di Casentino (?)*, 1292 Altar Step: in the middle, St. Peter distributing the ecclesiastical dignities, his Deliverance, and Crucifixion: on the sides, eight Apostles. *Gio da Milano*, 1293 a picture in ten compartments with several Saints. *B. Angelico*, 1294 Step: Preaching of St. Peter, Adoration of the Kings and the Martyrdom of St. Mark. *D. Ghirlandaio*, 1295 the Adoration of the Kings. *Fr. Uberti ai*, 1296 Flight of steps with three histories of the Acts of St. Acasius. *D. Ghirlandaio*, 1297 the Virgin with Angels and Saints. *L. Signorelli*, 1298 Flight of steps, the Annunciation, the Nativity and the Adoration of the Sages. *A. Botticelli*, 1299 The Fortress. *P. della Francesca*, 1300 Frederic of Montefeltro, duke of Urbino, and his wife Baptista Sforza; under two allegories. *A. del Pollaiolo*, 1301 St. Eustachius, St. Iacopo and St. Vincent. *B. Cozzoli*, 1302 Altar steps: in the middle a Pietà, on the side several Saints. *A. Botticelli (?)*, 1303 Our Lady. *Francesco di Giorgio (?)*, 1304 Steps, three histories of the life of St. Benedict. *Dom. Veneziano*, 1305 the H. Virgin and two saints (a very rare painting). *A. del Pollaiolo*, 1306 Prudence. *Fra F. Lippi*, 1307 the H. Virgin adoring the Divine Child. *Pello systme (?)*, 1308 a piece of furniture with four allegories, the triumph of Religion, Fame, Love, and Death.

Corridor which leads to the Pitti Gallery. In the first part of this corridor are exposed some engravings, which the gallery possesses to the number of about 10,000. All of them bear the name of the engraver. Then follow the

Original Drawings of the ancient masters. They are

and XVII centuries. Among them a beautiful drawing of

Original Drawings of the ancient masters. They are composed of a selection from the 33,000 belonging to the Gallery, including those presented by the Scultor Prof. Santarelli in 1866. We limit ourselves to point out the most remarkable. Upon the right wall are designs of the *School of Giotto*, amongst which one very rare in pen and ink by *T. Gaddi*. Several others by *Masolino da Panicale*, *Masaccio*, *B. Angelico*, *Paolo Uccello*, *Gozzoli*, *Verrocchio*, *Pollaiolo*, *Botticelli*, *Fra Fil. Lippi*, *Ghirlandaio*, etc. There is also a drawing in bistre by *Mantegna* with the date 1491, representing Judith. Sketches in pen and ink by *Filippino Lippi*. Some valuable drawings by *Perugino*, *L. da Vinci* and *Fra Bartolommeo*. Thirty seven drawings by *Raffaello* are the most remarkable of this collection. Then we find the drawings of *Albertelli*, *Sodoma*, *Francia*, *Giulio Romano*, *Pierin del Vaga*, *Gentile* and *G. Bellini*. Afterwards 21 drawings by *Michelangelo* and others by *Sebastiano del Piombo* and *A. del Sarto*.

On the wall opposite the entrance there are some drawings by *Giorgione* and *Caravaggio*.

On the wall to the left sketches in pen and ink by *Tiziano*, drawings by *Tintoretto*, *Caracci*, *Pordenone*, *G. Reni*, *Domenichino*, *Ligozzi*, *Parmigianino*, *Cigoli*, *Allori*, *S. Rosa*, etc. Others by *Murillo*, *Velasquez*, *Rubens*, *Substermans*, *Poussin*, *V. Collot*, *Borgognone*, *Luca di Leida*, *Albert Dürer*, *Swanevelt*.

The first case contains drawings in pen and ink by *Fr di Giorgio*, of *Martini* and of *P. della Francesca*; drawings by *G. Romano*, *Parmigianino*, *Giorgione*, *Van Dyck*, etc.

In the second case, are drawings by *Salviati*, *Primaticcio*, *Albertinelli*, *Francia*, *G Romano*, *Daniele da Volterra*, *Vasari*, *Bandinelli* and *B. Peruzzi*.

The last case is occupied by ornamental drawings, vases, fountains, furniture, etc. Almost all of the XVI

and XVII centuries. Among them a beautiful drawing of a salt-cellar done in pen and ink and water-colour by *Benvenuto Cellini*.

Pictures: many of these are copies of portraits of the Medici Family; others executed by the scholars of *G. Vasari*, representing mythological subjects. The Triumph of Galatea, a large picture by *L. Giordano*.

Tapestry. Those which are exhibited are a portion from about 600 belonging to the Gallery. In 1545 Cosmo I called some Flemish artists to Florence, who, under the direction of *John Rosts* commenced the manufactory of this tapestry, the designs of which were given by the most celebrated painters, as *Bronzino*, *Pontormo*, *Michelangelo*, etc. On the extinction of the Medici Family this manufactory ceased at Florence; and in 1740 the weavers transferred themselves to Naples.

Having ascended the small staircase, we find sketches painted in *chiaro-scuro* by several of the old painters. A little further a collection of flowers, animals, birds and fishes, painted *a tempera* by *Bart. Ligozzi;* we find some miniatures and then we come to the staircase which leads to the Pitti Gallery.

PITTI PALACE GALLERY

Is open every day including Sundays from 9 till 3, except on Monday on which day it is opened at 12. The entrance is under the portico to the left of the Palace. To visit it in numerical order, you must cross the six Halls, which are in a direct line, and to the last, which is the first in the catalogue. This Gallery contains 500 paintings, all of great value, and some are real master-pieces. We give the complete catalogue.

Hall of Venus. The paintings on the ceiling are by *Pietro da Cortona*, Minerva taking a young man (Cosmo I) from Venus and conducting him to Hercules.

7*

A. Dürer. 1 Eve. *S. Rosa*. 2 Falsehood. *Tintoretto*, 3 Venus, Love, and Vulcan. *S. Rosa*. 4 a Marine view.

Franciabigio. 13 Portrait of a man. *Francia*, 44 male

A. Dürer, 1 Eve. *S. Rosa*, 2 Falsehood. *Tintoretto*, 3 Venus, Love, and Vulcan. *S. Rosa*, 4 a Marine view. *Garofolo*, 5 St. James. *Manfredi*, 6 Good Luck. *F. Porbus*, 7 Portrait of a man. *Guercino*, 8 Apollo and Marsyas. *Rubens*, 9 Landscape, Ulysses in the island of the Phœceans. *Curradi*, 10 Narcisus. *F. Bassano*, 11 St. Catherine. *R. Manetti*, 12 Meeting of the newly married. *M. Rosselli*, 13 the Triumph of David. *Rubens*, 14 Landscape. *S. Rosa*, 15 a sea piece. *Rembrandt*, 16 an Old man. *Tiziano*, 17 Marriage of St. Catherine; 18 Portrait of a woman. *Spagnoletto*, 19 St. Bartholomew. *Dürer*, 20 Adam. *P. da Cortona*, 21 St. Martin. *Biliverti*, 22 Marsyas flayed alive by Apollo. *Rustichini*, 23 the Death of St. M. Magdalen. *G. Reni*, 24 an Old man. *Pesarese*, 25 St. Isidorus. *Feti*, 26 the Labourers of the Vineyard. *Cigoli*, 27 Third apparition of Christ to St. Peter. *Andrea school*, 28 Portrait of a woman. *Guercino*, 29 St. Joseph. *Feti*, 30 the Lost Drachm. *O. Vannini*, 31 Ecce Homo. *R. Vanni*, 32 Marriage of St. Catherine. *Unknown flemish*, 33 Portrait of a woman. *Van-Dyck school*, 34 Female portrait.

There are two Porto Venere tables in this room. The largest one is in statuary marble, and its centre is formed of spanish emerald adorned with other stones, the whole being encircled by black antique marble. The small group which is on this table, represents Christopher Columbus discovering America. It was modelled by *Costoli* and cast in bronze by *Papi*.

Hall of Apollo. This ceiling was left unfinished by *P. da Cortona*, and completed by *C. Ferri*, his pupil. *Morone style*, 35 the Bishop Jerome Argentino. *G. da Carpi*, 36 the Archbishop Bartolini-Salimbeni. *P. Veronese*, 37 Portrait of his wife. *Palma (the elder)*, 38 the Supper at Emaus. *Bronzino*, 39 the Holy Family. *Morillo*, 40 the Virgin and Child. *C. Allori*, 41 the Hospitality of St. Julian. *Perugino*, 42 St. Mary Magdalen.

Franciabigio, 43 Portrait of a man. *Francia*, 44 male portrait. *V. Salimbeni*, 45 the Holy Family. *Cigoli* 46 St. Francis. *G. Reni*, 47 Bacchus. *Pesarese*, 48 St. Andrew. *T. Titi*, 49 Leopold of Medicis, when a Child. *Guercino*, 50 St. Peter raising Tabitha. *Cigoli*, 51 Descent from the Cross. *Pordenone*, 52 the Holy Family, St. Catherine and St. Mary Magdalen. *C. Dolci*, 53 Diogenes. *Tiziano*, 54 Peter Aretino. *Baroccio*, 55 the Prince Frederic of Urbino, when a child. *Murillo*, 56 the Virgin of the Rosary. *G. Romano*, 57 the Virgin of the Lizard (copy from Raffaello). *A. del Sarto*, 58 the Descent from the Cross. *Raffaello*, 59 Magdalen Strozzi Doni. *Rembrandt*, 60 Portrait of himself. *Raffaello*, 61 Angelo Doni. *A del Sarto*, 62 the Holy Family. *Raffaello*, 63 Leo X. *Fra Bartolommeo*, 64 Descent. *Tintoretto*, 65 Portrait of a man. *A. del Sarto*, 66 His own portrait. *Tiziano*, 67 St. Mary Magdalen. *Unknown*, 68 a Sculptor. *Schiavone* 69 and 70 Portraits of men. *C. Maratta*, 71 St. Philip Neri. *C. Allori*, 72 male portrait. *Spagnoletto*, 73 St. Francis. *Schiavone*, 74 Portrait of a man.

Two porphyry tables with vases and flowers in mosaic. A third table in marble with incrustations.

Hall of Mars. The frescoes are by *P. da Cortona*. *G. Cognacci*, 75 St. M. Magdalen taken up to Heaven. *A. Vander Werff*, 76 the Duke John of Marlborough. *N. Soggi*, 77 the Virgin and Saints. *G. Reni*, 78 St. Peter weeping. *Raffaello*, 79 the celebrated Madonna della Seggiola (Virgin of the Chair, work of high merit). *Tiziano*, 80 Andrew Vesalio. *A. del Sarto*, 81 the Holy Family. *Van-Dyck*, 82 Cardinal Guido Bentivoglio. *Tiziano*, 83 Louis Cornaro. *Palma (the elder)*, 84 the Virgin and Saints. *Rubens*, 85 Rubens, his brother, Justus Lipsius, and Grotius; 86 the consequences of War. *A. del Sarto*, 87 and 88 history of Joseph. *P. Bordone*, 89 Repose in Egypt. *Cigoli*, 90 Ecce Homo. *C. Dolci*, 91 St. Peter. *Tiziano*, 92 Portrait of a man. *Rubens*, 93 St.

Francis. *Raffaello*, 94 the Holy Family called dell' Im-

141 Nymphs assailed by Satyrs. *A. Gentileschi*, 142 Mary

Francis. *Raffaello*, 94 the Holy Family called dell' Impannata. *C. Allori*, 95 Sacrifice by Abraham: 96 Judith. *A. del Sarto*, 97 the Annunciation. *Cigoli*, 98 St. Mary Magdalen. *Guercino*, 99 St. Sebastian. *G. Reni*, 100 Rebecca at the well. *Baroccio*, 101 Our Saviour. *A. Luini*, 102 St. M. Magdalen. *Guercino*, 103 Moses. *L. Giordano*, 104 the Conception. *Volterrano*, 105 Venal Love. *Substermans school*, 106 Galileo. *Volterrano*, 107 Cupid sleeping.

Two tables in persian lapislazzuli Another in Barga jasper.

Hall of Jupiter. The frescoes are by *P. da Cortona*. In the centre the statue of Victory by *Consani*. *P. Veronese*, 108 male portrait. *Bordone*, 109 female portrait. *Tiziano*, 110 Baccanal. *S. Rosa*, 111 the Conspiracy of Catilina. *Borgognone*, 112 a Battle. *Michelangelo*, 113 the three Fates. *Lelio da Novellara*, 114 the Holy Crib. *G. da Carpi*, 115 the Body of Jesus. *Substermans*, 116 Victoria della Rovere. *Spagnoletto*, 117 Simon Paganucci. *A. del Sarto*, 118 the Portraits of himself and his wife. *Substermans*, 119 Portrait of Elhah, a Head rower of a Tuscan Galley. *Morone school*, 120 Portrait of a man. *Morone*, 121 male portrait. *Garofolo*, 122 the Sibyl revealing to Augustus the mysteries of the Incarnation. *A. del Sarto*, 123 the H. Virgin in Glory and four Saints; 124 the Annunciation. *Fra Bartolommeo*, 125 St. Mark. *Champaigne*, 126 Portrait of a man. *Morone school*, 127 male portrait. *Morone*, 128 female portrait. *L. Mazzolini*, 129 the adulterous Woman. *I. Bassano*, 130 female portrait. *Tintoretto*, 131 Vincent Zeno, *G. Crespi*, 132 the Holy Family. *S. Rosa*, 133 a Battle. *P. Veronese*, 134 the Maries at the sepulchre. *S. Rosa*. 135 a Battle. *P. Veronese*, 136 Jesus and his Mother. *Gio. da S. Giovanni*, 137 Some sportsmen. *F. Zuccheri*, 138 Guidobaldo Duke of Montefeltro. *Rubens*, 139 the Holy Family. *L. da Vinci*, 140 Female portrait. *Rubens*,

141 Nymphs assailed by Satyrs. *A Gentileschi*, 142 Mary Magdalen, the sister of Martha. *B. Gennari*, 143 David. *G. B. Franco*, 144 the Battle of Montemurlo.

Two tables in Egyptian porphyry, with sea shells, pearls etc. in calcedony and other hard stones. The other table with a back ground of calcedony is incrusted with amethysts and divers jaspers.

Hall of Saturn. The pictures on the ceiling, by *P. da Cortona*. *D. Puligo*, 145 and 146 the Holy Family. *Giorgione*, 147 a nymph followed by a satyr. *D. Dossi*, 148 a childish scene. *Pontormo*, 149 Hippolytus of Medicis. *Van-Dyck*, 150 portrait of Charles I of England and Henrietta of France. *Raffaello*, 151 Pope Julius II. *Schiavone*, 152 Cain killing Abel. *Correggio*. 153 the Head of a child. *C. Dolci*, 154 the Dream of St. John; 155 St. Rose. *Guercino*, 156 the Virgin (called of the Swallow). *L. Lotto*, 157 the three ages of man. *Raffaello*, 158 Cardinal B. Dovizi of Bibbiena. *Fra Bartolommeo*, 159 J. C. appearing among the Evangelists. *Van-Dyck*, 160 the Head of the H. Virgin. *Giorgione*, 161 Moses saved from the waters. *Baroccio*. 162 F. M. della Rovere, Duke of Urbino. *A. del Sarto*, 163 the Annunciation. *Perugino*, 164 the Descent. *Raffaello*, 165 the Madonna del Baldacchino. *Caracci*, 166 the Head of a man. *Giulio Romano*, 167 Apollo dancing with the Muses. *Guercino*, 168 St. Peter. *Puligo*, 169 the Holy Family. *D. Campagnola*, 170 Adam and Eve. *Raffaello*, 171 Thomas Fedra Inghirami. *A. del Sarto*, 172 a dispute about the Holy Trinity. *Albano*, 173 Apparition of J. C. to the H. Virgin. *Raffaello*, 174 Vision of Ezekiel. *Albano*, 175 the Holy Family. *Domenichino*, 176 St. M. Magdalen. *L. Bassano*, 177 Pastoral scene. *G. Reni*, 178 Cleopatra. *Seb. del Piombo*, 179 Martyrdom of St. Agatha. *Michele di Ridolfo*, 180 the Holy Family. *S. Rosa*, 181 a poet. *Pontormo*, 182 the forty Martyrs.

Two tables in broccatello di spagna, and one in *pa-*

220 the H. Virgin and Angels. *Lanfranco*, 231 the As-

Two tables in broccatello di spagna, and one in *paragone* stone.

Hall of the Iliad. The frescoes by *L. Sabatelli* In the centre of the hall is a statue representing Charity, by *Bartolini*. *Caravaggio*, 183 Cupid sleeping. *A. del Sarto*, 184 portrait of himself. *Giorgione*, 185 a Concert. *P. Veronese*, 186 baptism of J. C. *S. Pulzone (Scipione Gaetano)*, 187 Eleonora of the Medicis. *S. Rosa*, 188 portrait of himself. *Caracci school*, 189 portrait of a man. *Substermans*, 190 a prince of Denemark. *A. del Sarto*, 191 the Assumption. *Pulzone*, 192 Mary of the Medicis, Queen of France. *Caracci school*, 193 male portrait. *Bordone*, 194 St. George. *G. Francia*, 195 portrait of a man. *P. Veronese*, 196 St. Benedict and some saints. *G. Reni*, 197 Charity. *Velasquez*, 198 portrait of a man. *F. Granacci*, 199 the Holy Family. *Tiziano*, 200 Philip II King of Spain; 201 Ippolito of Medicis. *G. Biliverti*, 202 the Angel refusing the presents of Tobias. *Substermans*, 203 Eleonora Gonzaga, wife of the Emperor Ferdinand II. *Bronzino*, 204 Bianca Cappello. *Pulzone*, 205 a princess. *Bronzino*, 206 Francis I of Medicis. *L. da Vinci*, 207 the portrait of a goldsmith. *Fra Bartolommeo*, 208 the H. Virgin enthroned, and Saints. *Substermans*, 209 the Emperor Ferdinand II. *Pulzone*, 210 a princess; 211 another princess. *Bronzino*, 212 Cosmo I. *C. Dolci*, 213 Moses. *Baroccio*, 214 the H. Virgin called of St. Jerome (a copy from Correggio). *Tiziano*, 215 male portrait. *P. Veronese*, 216 Daniel Barbaro. *C. Dolci*, 217 St. John the Evangelist. *S. Rosa*, 218 a warrior. *Perugino*, 219 the adoration of the Child Jesus. *A. Caracci*, 220 J. C. in glory, and Saints. *Tiziano school*, 221 Constance Bentivoglio. *Giorgione*, 222 portrait of a woman. *Holbein*, 223 portrait of a man. *R. Ghirlandaio*, 224 portrait of a woman. *A. del Sarto*, 225 The Assumption. *T. Tinelli*, 226 male portrait. *C. Dolci*, 227 St. Margaret. *Tiziano*, 228 Our Saviour. *Attributed to Raffaello*, 229 female portrait. *Parmigianino*, 230 the H. Virgin and Angels. *Lanfranco*, 231 the Assumption. *Substermans*, 232 the Holy Family. *Pontormo*, 233 St. Anthony. *Guercino*, 234 the chaste Susan. *Rubens*, 235 the Holy Family. *F. Bassano*, 236 Our Saviour in Martha 's house. *Rosso fiorentino*, 237 the H. Virgin enthroned and Saints.

Two tables in yellowish Oriental Alabaster, with a lapislazzuli frame bordered with Flanders purple. Another table in Oriental granite and one in Barga jasper. On these tables, are some black antique marble vases.

Hall of the Stufa. The frescoes on the walls were painted by *P. da Cortona*, representing the four ages of man with allegories of the four ages of the world. The painting on the ceiling by *M. Rosselli*. The bronze statues of Cain and Abel were modelled, by *G. Dupre* and cast by *C. Papi*. The four small marble statues are ancient. A green porphyry column sustains a vase on which is painted the portrait of Napoleon I.

Two Corsican jasper tables with Oriental petrified wood frames and two vases and flowers in florentine mosaic.

Hall of the Education of Jupiter. The pictures on the ceiling are by *Cotani*. *Unknown*. 238 portrait of a man. *Carletto Caliari*, 239 Our Lady. *L. Penni*, 240 the Holy Family. *Clovio*, 241 the Deposition. *Puligo*, 242 the Holy Family. *Velasquez*, 243 Philip IV, King of Spain. *F. Porbus*, 244 a young man. *Unknown*, 245 female portrait. *Garofolo*, 246 a Gipsy. *Raffaello school*, 247 the Holy Family. *Tintoretto*, 248 the Descent. *Pontormo*, 249 portrait of a man. *F. Bassano*, 250 male portrait. *Baroccio*, 251 the head of an angel. *Holbein style*, 252 Claudius of Lorena, duke of Guise. *Correggio style*, 253 The Holy Crib. *Palma (the elder)*, 254 the Holy Family. *Vander Helst*, 255 portrait of a man. *Fra Bartolommeo*, 256 the Holy Family. *Bordone*, 257 the Sibyl revealing to Augustus the mysteries of the Incarnation. *T. Tinelli*, 258 portrait of a man. *Copy*

from Correggio, 259 the head of Our Saviour. *Porbus style*, 260 portrait of a woman. *Baroccio*, 261 the head of the Annunziata. *Clouet*, 262 Henry II King of France. *Bronzino school*, 263 J. C. on the Cross. *Tintoretto*. 264 the Resurrection of J. C. *A. del Sarto*, 265 St. John the Baptist. *Raffaello*, 266 the Virgin called del Granduca. *P. Veronese*, 267 and 268 two portraits of children; 269 presentation at the temple. *C. Dolci*, 270 St. Andrew before the Cross. *Unknown*, 271 St. Sebastian. *Substermans*, 272 Matthias of Medicis. *Unknown*, 273 female portrait; 274 male portrait. *C. Dolci*, 275 St. Charles Borromeo. *B. Mancini*, 276 St. Henry of Bavaria and St. Cunegonda, his wife. *Bronzino*, 277 Lucretia, the daughter of Cosmo I. *Albano*, 278 St. Peter delivered from prison. *Bronzino*, 279 Don Garzia of Medicis. *C. Dolci*, 280 St. Francis Saverio; 281 St. Nicholas of Tolentino. *Van-Dyck school*, 282 the H. Virgin and Child with a Saint. *Unknown*, 283 a young woman. *Van-Aker*, 284 the Holy Family.

A table in black antique marble with hard stone incrustations.

Hall of the Bath. Four columns of verd antique support this ceiling; the ornaments in stucco are by *Marinelli*, and the figures by *Pampaloni*. The four marble statues, were sculptured by *Insom* and *Bongiovanni*. The small tables are of oriental petrified wood.

Hall of Ulysses. Painted by *Martellini*. *G. Pagani*, 285 portrait of a man. *F. Curradi*, 286 St. Catherine. *Santi di Tito*, 287 male portrait. *C. Dolci*, 288 Christ in the Garden. *I. Ligozzi*, 289 Apparition of the H. Virgin to St. Francis. *Cigoli*, 290 St. Francis. *Ales. Allori*, 291 preaching of St. John the Baptist. *A. del Sarto school*, 292 the Archangel and Tobias. *C. Allori*, 293 Edward I. duke of Parma. *A del Sarto school*, 294 the Holy Family. *C. Dolci*, 295 St. Lucia. *Porbus*, 296 portrait of a man. *Bordone*, 297 Pope Paul III. *Substermans*, 298 Margaret, the daughter of Cosmo II. *Lombard school*, 299 the Holy Family. *S. Rosa*, 300 an old Man. *Cigoli*, 301 male portrait. *C. Dolci*, 302 the Virgin and Child. *Cigoli*, 303 The Supper at Emaus. *Schidone*, 304 the Holy Family. *C. Allori*, 305 St. John in the desert. *S. Rosa*, 306 Landscape. *A. del Sarto*, 307 the Madonna and Saints. *G. Crespi*, 308 an old man. *Schidone style*. 309 the Holy Family. *Unknown*, 310 portrait of a man. *Tiziano* 311 Alphonso I duke of Ferrara. *S. Rosa*, 312 sea-piece. *Tintoretto*, 313 the H. Virgin and Child. *Substermans school*, 314 male portrait. *Crist. dell' Altissimo*, 315 portrait of a woman. *C. Dolci*, 316 a young Man. *Poelenburg*, 317 two Landscapes. *Lanfranco*, 318 the Extasy of St. Margaret of Cortona. *C. Procaccini*, 319 the Holy Crib. *Ag. Caracci*, 320 Landscape. *C. Dolci*, 321 an Ecce Homo. *Seb. del Piombo style*, 322 Ecce Homo. *Substermans*, 323 female Portrait. *Rubens*, 324 the Duke of Buckingham. *C. Dolci*, 325 the Virgin and Infant Jesus. *S. Rosa*, 326 the temptation of St. Anthony *C. dell' Altissimo*, 327 Clarice Ridolfi Altoviti. *Bronzino school*, 328 portrait of a woman. *Velasquez*, 329 portrait of a man. *I. Bassano*, 330 portrait of a man. *Van-Dyck school*, 331 Henrietta of France, the wife of Charles I of England. *C. Gennari*, 332 the H. Virgin and the Infant.

There are in this room: a table in *pietre dure*, a piece of furniture in ebony, incrusted with Oriental wood and ivory, and a vase in Sévres porcelaine.

Hall of Prometheus, painted by *Colignon*. *Schidone*, 333 St. Paul. *Unknown German*, 334 portrait of a man. *I. Bassano*, 335 male portrait. *Unknown* (XV cent.). 336 an allegorical subject. *S. Pulzone*, 337 Ferdinand I of the Medicis. *Fra F. Lippi*, 338 the Madonna. *Tintoretto*, 339 portrait of a man. *Perugino School*, 340 the H. Virgin and two Saints. *Pinturicchio*, 341 the Epiphany. *Unknown* (XV cent.), 342 the H. Virgin and St. John. *G. Bellino school*, 343 the Virgin, St. Jacopo

and St. Catherine. *Substermans*, 344 Cosmo III when a child. *B. Peruzzi*, 345 the Holy Family. *T. Zuccheri*, 346 St. Mary Magdalen. *Filippino Lippi*, 347 the Holy Family. *S. Botticelli*, 348 the Holy Family. *G. Genga*, 349 the Holy Family. *Ann. Caracci*, 350 the Repose in Egypt. *A. Luini*, 351 portrait of a woman. *Ferrara school*, 352 the Holy Family. *S. Botticelli*, 353 portrait of the pretty Simonetta. *L. di Credi*, 354 the Holy Family. *L. Signorelli*, 355 the Holy Family. *F. Vanni*, 356 St. Francis. *Botticelli*, 357 the Holy Family. *D. Ghirlandaio*, 358 the Epiphany. *D. Beccafumi*, 359 the Holy Family. *Schidone*. 360 the Madonna. *Schiavone*, 361 portrait of a man. *I. Boateri*, 362 the Holy Family. *Garofolo*, 363 the same subject. *Unknown* (XV cent.), 364 the same subject. *M. Albertinelli*, 365 the Holy Family. *Unknown*, 366 preaching of St. John the Baptist. *A. del Minga*, 367 the Creation of Eve (after a drawing by B. Bandinelli). *G. Gimignani*. 368 Rebecca at the well. *Pollaiolo*, 369 Ecce Homo. *Unknown*, 370 a Saint. *P. della Francesca*, 371 portrait of a woman. *A del Castagno*, 372 portrait of a man. *B. Angelico*, 373 the H. Virgin and Saints. *Sodoma*, 374 Ecce Homo. *Unknown*, 375 portrait of a man. *L. Costa*. 376 portrait of a man. *Fra Bartolommeo*, 377 Ecce Homo. *A. del Minga*, 378 Adam and Eve expelled from Paradise (after a sketch by Bandinelli). *Pontormo*, 379 the adoration of the Sages. *Giorgione*, 380 St. John the Baptist. *A. Luini*, 381 St. Catherine. *Sodoma*, 382 portrait of a man. *F. Bassano*, 383 a pastoral scene. *Pollaiolo*, 384 St. Sebastian. *G. Carpi*, 385 J. C. in the garden. *F. Bassano*, 386 a rustic scene. *Cavalori*, 387 the head of St. John presented to Herod at the banquet. *Filippino Lippi*, 388 the death of Lucretia.

In this hall there is a fine mosaic table, with an oriental lapislazzuli ground, made in the royal manufactory of Florence. It is the work of 14 years. it was finished in 1851. The bronze foot was modelled by *G. Dupré* and

cast by *C. Papi* it represents the four seasons. There are also two tables, in *scagliola*.

Corridor of the Columns. Two Columns of oriental alabaster. The five mosaic pictures were executed in the royal studio at Florence they represent: Painting, Sculture, Architecture, Music and the Pantheon at Rome. Many small portraits of a great merit. In the four glass cases are to be seen many curious objects in ivory, rock crystal, etc.

Hall of Justice. The frescoes on the ceiling by *Fedi*. *Tintoretto*, 389 and 390 two portraits of a man. *Porbus*, 391 the Princess Eleonora of Mantua. *C. Dolci*, 392 St. Casimir. *Vasari*, 393 temptation of S. Jerome. *Scarsellino*, 394 the birth of a prince. *G. Reni*, 395 St. Elisabeth. *Gio da S. Giovanni*, 396 the Virgin and Child. *C. Dolci*, 397 S. John the Evangelist. *A. Gentileschi*, 398 Judith. *Cecchin Salviati*, 399 Patience. *M. Hondekoeter*, 400 fowls. *Substermans*, 401 the canon Pandolph Ricasoli. *C. Allori*, 402 a young man. *Bronzino*, 403 Cosmo I. *C. Dolci*, 404 Victor della Rovere. *B. Bembo*, 405 J. C. among the doctors. *C. Dolci*, 406 St. Dominick. *Unknown*, 407 portrait of a man. *Cav. Lely*, 408 Cromwell. *Seb. del Piombo*, 409 portrait of a man. *Tintoretto*, 410 portrait of a man. *G. Both*, 411 Landscape. *Swanevelt*, 412 Landscape. The very fine ebony press, which is in the centre of the hall, is a German work, the pictures on lapislazzuli and on jasper are by *Breughel*.

A broccatello di Spagna table and another in scagliola.

Hall of Flora, painted by *Marini*. *Vasari*, 413 the Holy Family. *Palma (the elder)*, 414 female portrait. *Substermans*, 415 Ferdinand II of the Medicis. *Poussin*, 416 Landscape. *D. Calvart*, 417 St. Jerome. *C. Rutehart*, 418 animals. *Substermans*, 419 portrait of a man. *Unknown*, 420 St. Agnes. *Poussin*, 421 Landascape. *O. Riminaldi*, 422 Cupid an artisan. *Tiziano*, 423 the ado-

ration of the shepherds. *Holbein style*, 424 portrait of a man. *Ann. Caracci*, 425 the Holy Family. *F. Furini*, 426 Adam and Eve in the Eden. *Franciabigio*, 427 the Calumny of Apelles. *Furini*, 428 allegorical figure. *C. Dolci*, 429 Vision of St. John the Evangelist in the island of Patmos. *Cigoli*, 430 Our Lady. *A. Tassi*, 431 St. John preaching. *Venetian school*, 432 portrait of a man. *L. Fontana*, 433 portrait of a woman. *Bronzino*, 434 Luke Martini, the engineer. *Gio. da S. Giovanni*, 435 a Cook. *Poussin*, 436 Landscape. *Van-Dyck*, 437 Repose in Egypt. *Rutehart*, 438 a deer attacked by wild beasts. *Venetian school*, 439 female portrait. *I. F. Douwen*, 440 portrait of a woman. *Poussin*, 441 Landscape. *Ales. Allori*, 442 the H. Virgin and Child. *I. Bassano*, 443 J. C. in the Garden. *A. Gentileschi*, 444 Judith. *F. Franck, (the younger)*, 445 Christ going to Calvary. *L. Bassano*, 446 the Last Supper. *Unknown*, 447 a portrait believed to be Gian Bologna. *P. Ciafferi*, 448 Jesus Christ before the people.

The celebrated Venus, by *Canova*, which is in the centre of the hall. The two mosaics tables with alabaster grounds represent, one, the Cascine palace, the other the Baths at Montecatini.

Hall of the Putti. The frescoes by *Marini*. *P. Brill*, 449 Landscape. *L. Bassano*, 450 a pastoral scene. *R. Ruysch*, 451 Flowers and fruits. *P. Brill*, 452 Landscape. *S. Rosa*, 453 Landscape, Peace burning the weapons of Warfare. *Van-Aelst*, 454 Kitchen battery. *R. Ruysch*, 455 flowers and fruits. *Van-Schellinks*, 456 Landscape. *Dubbels*, 457 sea piece. *Swanevelt*, 458 Landscape. *Unknown*, 459 the same subject. *Poelenburg*, 460 Landscape. *Domenichino*, 461 Landscape, Venus, Love and some Satyrs. *Van-Huysum*, 462 flowers and fruits. *Van-Schellinks*, 463 Landscape. *Backuisen*, 464 a storm at sea. *Ruysdael*, 465 Landscape. *Van-Aelst*, 466 Venison, hunting implements. *A. Breughel*, 467 Holy Family surrounded by a wreath of flowers. *Van-Aelst*, 468 and 469 Fruits. *S. Rosa*, 470 Landscape. Diogenes throwing away his drinking cup. *Douwen*, 471 and 472 two portraits of Anna Mary of Medicis. *Poelemburg*, 473 Landscape. *Domenichino*, 474 Diana, surprised by Acteon. *C. Allori*, 475 the adoration of the shepherds. *A. del Sarto*, 476 a Madonna. *Douwen*, 477 Anna Mary of Medicis; 478 Masquerade of Anna Mary of Medicis and her husband. *Poelenburg*, 479 Ruins at Rome. *Ann. Caracci*, 480 a Nymph and a Satyr.

A table of broccatello di Spagna.

Poccetti Gallery. The frescoes by *Poccetti*. *Substermans*, 481 portrait of a man. *Unknown*, 482 St. Francis. *Unknown Flemish*, 483 the adoration of the H. Virgin. *M. Vecellio*, 484 the Virgin of Mercy. *Substermans school*, 485 portrait of a man. *Puligo*, 486 the Holy Family. *D. Dossi*, 487 the repose in Egypt. *A. Tiarini*, 488 Adam and Eve weeping over the body of Abel. *Rimnaldi*, 489 the martyrdom of St. Cecilia. *Guercino*, 490 St. Sebastian. *Unknown German*, 491 portrait of a man. *Ales. Allori*, 492 Cardinal Ferdinand of Medicis. *Venetian school*, 493 portrait of a man. *Tiziano*, 494 portrait of a man: 495 portrait of Thomas Mosti. *A. Pozzi*, 496 Peter Pinamonti, the Jesuit. *Unknown*, 497 portrait of a man. The small portraits are the continuation of those which are to be seen in the Column corridor. The bust of Jupiter is after a *Greek* sculpture. The bust of Napoleon I is by *Canova*.

Two oriental alabaster tables and another in malachite.

ACADEMY OF FINE ARTS

(*Via Ricasoli* N. 34, *open from 9 till 5.*) It owes its origin to a society of artists formed in 1350 but we may consider as its principal founder the Grand Duke Peter Leopold (1784). Besides a fine Gallery, it contains

also schools in which drawing, painting, architecture,

of St. Cosmo and Damian, and St. Anthony of Padua.

also schools in which drawing, painting, architecture, music, declamation, etc. are taught. The principal door is by *Paoletti*. In the vestibule there are four bas-reliefs, by *L. della Robbia*. In the court-yard there are some bas-reliefs by the brothers and nephews of *della Robbia*. The original models of the two groups, by *Gian Bologna*, the Rape of the Sabines, and Virtue triumphing over Vice. St. Mathew, a statue in rough by *Michelangelo*.

Hall of the Large Pictures. *Greek style*. 1 St. Mary Magdalen. *Cimabue*, 2 the H. Virgin Child Angels, and Prophets. *Buffalmacco*. 3 St. Umiltà of Faenza. *Giotto*, 4 to 13 ten subjects repres. the life of St. Francis. *Unknown* (XIV cent.), 14 a picture in three compartments. *Giotto*, 15 the H. Virgin and Saints. *Giov. da Milano*. 16 a dead Christ (1365). *Amb. Lorenzetti*. 17 presentation in the temple. *Giotto*, 18 to 29 Small Subjects from the life of J. C. *D. Lorenzo Monaco*, 30 the Annunciation. and four Saints. *Tatteo Gaddi*, 31 J. C. laid in the Sepulchre. *Gentile da Fabriano*, 32 adoration of the Wise Men (1423). *Agn. Gaddi*, 33 the H. Virgin, Angels and Saints. *B. Angelico*. 34 descent from the cross (very remark. work): 35 a painting in three parts; in the centre the Coronation of the Virgin, by *Lorenzo di Niccolò*; to the right St. Peter and other Saints by *Niccolò di Pietro*; to the left, four Saints by *Spinello Aretino*. *Masaccio*, 36 the H. Virgin, St. Anna and Angels. *And. del Castagno*, 37 St. Mary Magdalen. *And. del Castagno*, (?) 38 St. Jerome. *And. del Castagno*, 39 St. John the Baptist. *Fra F. Lippi*, 40 Our Lady and Saints; 41 Coronation of the H. Virgin: 42 picture on a step of altar. *Verrocchio*, 43 baptism of J. C. (the first Angel to the left was painted by *L. da Vinci*, his pupil). *Fra Fil. Lippi* (?), 44 St. Jerome. *Cos. Rosselli*, 45 different Saints. *Botticelli*, 46 the Virgin and Saints: 47 Coronation of the Virgin. *F. Pesellino*, 48 steps with three subjects: nativity of J. C., martyrdom

of St. Cosmo and Damian, and St. Anthony of Padua. *Botticelli*, 49 the steps of an altar with five histories. *D. Ghirlandaio*, 50 the nativity of J. C. *L. di Credi*, 51 the same subject. *Botticelli*, 52 the H. Virgin, St. John and Saints. *Perugino*, 53 Christ in the Garden of Olives. *L. Signorelli*, 54 the H. Virgin and Saints. *Perugino*, 55 the Assumption (1500); 56 Jesus on the Cross: 57 descent from the Cross (the upper part is by *Filippino Lippi*, the lower part by *Perugino*). *Perugino* 58 Dead Christ on the lap of his Mother. *And. del Sarto*, 59 four Saints: 60 the H. Virgin and Saints: 61 fresco repres. Pietà: 62 two Angels: 63 a step of an altar. *Fra Bartolommeo*, 64 two Madonnas in fresco: 65 the Virgin and Saints: 66 apparition of the Virgin to St. Bernard. *Raffaellino del Garbo*, 67 the Resurrection: behind this painting is a fresco by *A. del Sarto*. 69 Pietà designed by *Fra Bartolommeo* and painted by his pupil. *Fra Paolino da Pistoia*. *Fra Bartolommeo*, 68 St. Vincent Ferreri. *M. Albertinelli*, 70 the Holy Trinity. *Fra Paolino da Pistoia*, 71 the Virgin giving her girdle to St. Thomas. *M. Albertinelli*, 72 the H. Virgin and four Saints: 73 the Annunciation. *Suor Plautilla Nelli*, 74 the Maries and Saints weeping over the Body of Christ. *F. Granacci*, 75 the Madonna. *M. di R. Ghirlandaio*, 76 the H. Virgin and some Saints. *Pontormo*, 77 the Supper in Emaus. *Fra Bartolommeo*, 78 five Saints. *Unknown*, 79 a bronze portrait of Michelangelo. *Gio. A. Sogliani*, 80 Madonna. *Brina*, 81 adoration of the Kings. *Fra Bartolommeo*, 82 five portraits. *Vasari*, 83 the vision of Count Ugo; 84 the nativity of the H. Virgin. *Mich. di R. Ghirlandaio*, 85 Madonna. *G. A. Sogliani*. 86 the Virgin and St. Thomas. *Brina*. 87 the Holy Family. *Bronzino*, 88 Cosmo of the Medicis; 89 portrait of Laudomia of the Medicis. *Mic. di R. Ghirlandaio*. 90 the ten thousand Martyrs. *Vasari*, 91 Abraham. *Bronzino*, 92 the Maries and Saints weeping over the Body

of Christ. *Ales. Allori*, 93 the Annunciation. *Bronzino*, 94 St. Buonaventure. *And. Squazzella*, 95 the H. Virgin,

13 the Virgin enthroned, St. Michael and St. Sebastian. *Unknown* (XV cent.), 14 a painting in three parts: in

of Christ. *Ales. Allori*, 93 the Annunciation. *Bronzino*, 94 St. Buonaventure. *And. Sguazzella*, 95 the H. Virgin, St. John and St. Anna. *Ligozzi*, 96 adoration of the Wise Men of the East. *Fr. Poppi*, 97 the elevation of the Cross. *Santi di Tito*, 98 Christ at Jerusalem. *C. Dolci*, 99 the Creator. *Santi di Tito*, 100 Pietà. *Pocetti*, 101 the Nativity of J. C. *Bronzino*, 102 a dead Christ, the H. Virgin and St. M. Magdalen. *M. Rosselli*, 103 the adoration of the Kings. *D. Passignano*, 104 St. Andrew; 105 St. Peter; 106 the Assumption. *Iac. da Empoli*, 107 the Vocation of St. Mathew. *M. Rosselli*, 108 St. Eligio. *Unknown*, 109 portrait of Nicholas Acciaioli. *Aur. Lomi*, 110 a dead Christ. *F. Boschi*, 111 St. Peter and St. Paul led to martyrdom. *Cigoli*, 112 J. C. delivering St. Peter from the tempest; 113 St. Francis. *G. Biliverti*, 114 Susannah. *Cigoli*, 115 St. Francis receiving the Stigmates. *Curradi*, 116 Miracle of St. Eustachius. *M. Rosselli*, 117 baptism of Constantine; 118 Tobias (copy); 119 Madonna. *L. Lippi*, 120 Sophronia and Olynthe. *Vignali*, 121 Jesus Christ and St. Catherine. *And. Sacchi*, 122 Saint Mary Magdalen. *Calabrese*, 123 St. John the Evangelist. *A. Veracini*, 124 the death of Abel.

Hall of Ancient Pictures. *Ugolino da Siena*, 1 Coronation of the Virgin. *A. Baldovinetti*, 2 the Holy Trinity. *Unknown* (XV cent.), 3 Our Creator; 4 the Coronation of the Virgin. *Unknown* (XIV cent.), 5 triptyc, in the middle, the presention, on one side, St. John the Baptist and on the other St. Benedict. *Attributed to L. Signorelli*, 6 Christ on the Cross. *Neri di Bicci*, 7 the Annunciation, St. Jerome and St. Francis. *Unknown* (XIII cent.), 8 a Cross. *Unknown* (XIV cent.), 9 a triptyc, in the centre the H. Virgin, on the sides, four Saints. *Unknown*, (XV cent.), 10 the Virgin and Saints. *Fr. Francia* (?), 11 the Virgin, St. Francis, and St. Anthony. *Neri di Bicci*, 12 the Coronation of the H. Virgin. *Perugino school*, (XVI cent.),

13 the Virgin enthroned, St. Michael and St. Sebastian. *Unknown* (XV cent.), 14 a painting in three parts; in the middle the Holy Trinity. *Pacino di Buonaguida* (1310), 15 a pyramidal painting. *Attributed to G. Pacchiarotto*, 16 the Visitation and some Saints. *D. Ghirlandaio*, 17 the Virgin and the Infant Jesus. *Unknown* (XIV cent.), 18 painting in three divisions, in the middle the Assumption. *B. Angelico*, 19 the H. Virgin and Saints; 20 the Virgin enthroned. *Bicci di Lorenzo*, 21 the same subject. *B. Angelico*, 22 the Virgin and different Saints. *Unknown* (XV cent.), 23 the Virgin and Saints. *S. Botticelli*, 24 an allegory of spring. *Unknown* (XV cent.), 25 J. C. between the Thieves *Neri di Bicci* (1464), 26 the Annunciation. *Unknown* (XVI cent.), 27 steps of an altar with nine half figures. *Simone da Bologna*, A. the Birth of Christ. *Margaritone d'Arezzo*, B. St. Francis. *Unknown* (XV cent.), C. the Virgin adoring the Child. *B. Berlinghieri*, 28 pain. in two parts. *Unknown* (XIV cent.), 29 St. Bernard. *Unknown* (XV cent.), 30 J. C. in the arms of his Eternal Father; 31 the H. Virgin and Saints. *Neri di Bicci* (1459), 32 the Annunciation. *Unknown* (1404), 33 pain. with three divisions. *Florentine school* (XV cent.), 34 marriage of Boccaccio Adimari with Louisa Ricasoli, (the costume is of 1420). *Spinello Aretino* (1391), 35 pain. in three divisions. *Antonio del Ceraiolo*, 36 J. C. on the Cross. *Unknown* (XV cent.), 37 St. Vincent Ferreri; 38 the same subject; 39 St. Lawrence. *Unknown* (1365), 40 a painting in three parts; in the middle J. C. in the arms of his Father, on the sides St. Romuald and St Andrew. *Neri di Bicci*, 41 H. Virgin and Saints; 42 the Annunciation. *Cimabue* (?), 43 the Virgin enthroned. *Unknown* (XV cent.), 44 St. Bernardine of Siena. *Neri di Bicci*, 45 the Virgin and some saints. *Unknown* (XV cent.), 46 St. Blasius. *Unknown* (XIV cent.), 47 the H. Virgin and Saints. *S. Botticelli* (?), 48 the Archangel Raphael and Tobias.

Unknown (XIV cent.), 49 the H. Virgin and Saints; 50

adoring her Son. *C. DeJei*, 27 portrait of B. Angelico.

Unknown (XIV cent.). 49 the H. Virgin and Saints; 50 St. Catherine; 51 St. Caius Pope and Martyr. *Unknown* (XV cent.). 52 Tobias and three archangels. *Unknown* (XIV cent.). 53 St. Catherine. *P. Cavallini* (?). 54 pain. in three parts, the Annunciation and different Saints. *Neri di Bicci*. 55 Christ crucified. *Unknown* (XIV cent.), 56 the same subject: 57 St. Mary Magdalen receiving the communion from an Angel. *Unknown* (XV cent.), 58 painting in three parts: in the middle the Ascension. *Unknown* (XIV cent.). 59 the Virgin and Saints. *L. Lippi*. 60 the H. Virgin and two Angels.

Hall of Small Paintings. *L. Signorelli*. 1 steps of an altar, events in the life of J. C. *Neri di Bicci*. 2 steps, deposition in the tomb. *Giotto* (?), 3 the Annunciation and the Ascension. *Pucci di Simone* (flor. XIV cent.), 4 pyramidal painting in five parts, in the middle the H. Virgin, on the sides some Saints. *Unknown* (XV cent.). 5 the H. Virgin covering some nuns with her mantle. *Unknown* (XIV cent.), 6 a Madonna and Saints: 7 St. John the Baptist. *B. Angelico*, 8 St. Cosmo and Damian. *Granacci* (?). 9 three Angels. *Unknown* (XIV cent.). 10 the H. Virgin and Saints. *B. Angelico*, 11 the life of J. C. in 18 compartments. *Fra Fil. Lippi*. 12 the Virgin adoring her Son, and some Saints. *L. di Credi*, 13 Nativity of J. C. *Unknown* (XIV cent.), 14 the Virgin and the Infant Jesus adored by Angels. *Granacci* (?). 15 three angels. *B. Angelico*. 16 funeral of St. Cosmo and Damian. *Unknown* (XVI cent.), 17 the Annunciation. *Perugino*. 18 two portraits. *B. Angelico*, 19 events in the life of St. Cosmo and Damian: 20 Our Lady and the Infant Jesus, above, the Holy Trinity. *Unknown* (XVI cent.). 21 the Archangel Gabriel, a Prophet, and a Saint. *Granacci*. 22 life and martyrdom of St. Appollonia. *Unknown* (XIV cent.). 23 St. Paul. *B. Angelico*. 24 the life of J. C. *S. Botticelli* (?). 25 Tobias and some archangels. *Fra Fil. Lippi*. 26 the Virgin

adoring her Son. *C. Dolci*. 27 portrait of B. Angelico. *Fra Bartolommeo*. 28 portrait of Savonarola. *Granacci*, 29 martyrdom of St. Appollonia. *Unknown* (XIV cent.), 30 a doctor of the church; 31 St. Matthew. *Unknown* (XV cent.), 32 the coronation of Mary. *Unknown* (XIV cent.), 33 pain. in three parts: 34 St. John the Evangelist; 35 St. Augustin. *B. Angelico*. 36 coronation of the H. Virgin; 37 Christ on the Cross: 38 painting in two parts, a pietà and an Adoration of the Kings. *S. Botticelli*, 39 St. Augustin. *B. Angelico*. 40 J. C. brought to the Sepulcre; 41 the Last Judgment (remark. work). *S. Botticelli*, 42 two paintings: Herodias, and J. C. rising from the tomb. *Neri di Bicci*, 43 the coronation of the H. Virgin. *Unknown* (XIV cent.), 44 the Holy Virgin enthroned. *Unknown* (XV cent.), 45 the Holy Trinity. *Giottino* (? 1343). 46 the Crucifixion. *Fra Fil. Lippi*, 47 the Annunciation: 48 St. John the Baptist and the Archangel Gabriel. *B. Angelico*, 49 St. Thomas with his disciples; 50 Albert the Great disputing on theology. *D. Lorenzo Monaco*, 51 steps with St. Onophrius and St. Martin. *Unknown* (XIV cent.), 52 J. C. on the Cross. *Bernardo da Firenze*, 53 the Virgin and Child. *Pollaiolo* (?), 54 St. Augustin. *Giottino* (?). 55 J. C. on the Cross. *Giotto* (?). 56 painting in three parts, in the middle the crucifixion, on the sides the Annunciation. *Unknown* (XIV cent.). 57 the Virgin and four Saints. *Giotto school*. 58 the crucifixion. *Pollaiolo* (?), 59 St. Monica. *Amb. Lorenzetti da Siena*. 60 St. Nicholas of Bari. *Unknown* (XV cent.), 61 St. Jerome: 62 Noah and David; 63 Moses and Abraham. *Ang. Gaddi* (?). 64 painting in three parts, in the middle, the nativity of J. C., on the right, St. Francis, on the left St. Paul. *Unknown* (XV cent.), 65 J. C. laid in the tomb. *Amb. Lorenzetti*. 66 painting in two parts. *Unknown* (XV cent.), 67 St. Francis. *Unknown* (XIV cent.), 68 the Coronation of Mary. *S. Botticelli*. 69 St. Andrew. *Un-*

known (XIV cent.), 70 St. Lawrence; 71 St. Peter. *By-*

landing of Lorenzo de' Medici at Naples. *G. Gauffier*,

known (XIV cent.), 70 St. Lawrence; 71 St. Peter. *Byzantine school*, 72 St. John the Baptist.

Hall of the Cartoons. *Fra Bartolommeo*, 1 St. Peter. *From Raffaello*, 2 the Virgin called della Gatta. *B. Poccetti*, 3 three figures. *Fra Bartolommeo*, 4 St. Paul. *Attributed to Raffaello*, 5 Our Lady. *Correggio*, 6 a Head of the Holy Virgin. *Baroccio*, 7 the Virgin and Child; 8 apparition of J. C. to the Maries. *Fra Bartolommeo*, 9 Mary Magdalen; 10 St. Jerome and a Saint; 11 St. Catherine. *B. Poccetti*, 12 four females. *Unknown* (XVI cent.), 13 B. Constantine of Fabriano; 14 B. Anthony of Turin; 15 B. Lawrence of Ripafratta; 16 the B. Cardinal John Dominici. *After A. del Sarto*, 17 Madonna. *Fra Bartolommeo*, 18 The Holy Virgin and Infant Jesus. *Bronzino*, 19 the descent of J. C. to Limbo. *Baroccio*, 20 the Holy Visit. *Attributed to Raffaello*, 21 the Virgin raising the veil which covers her Infant. *Fra Bartolommeo*, 22 St. Dominick. *C. Cignani*, 23 Some Angels and Seraphim. *L. di Credi* 24 the Holy Virgin and Child.

Gallery of Modern Pictures. Vestibule. *P. Benvenuti*, 1 a Holy Virgin (a fresco). *F. Fidanza*, 2 a Sea-piece. *G. A. Santarelli*, 3 portraits in wax. *Unknown*, 4 Hercules strangling the serpents. *A Pierini*, 5 the Rape of Europa, (copied from P. Veronese). *Santarelli*, 6 portraits in wax. *V. Consani*, 7 Head of the Baptist. *F. Fidanza*, 8 Snow. *P. Benvenuti*, 9 St. Francis of Assisi (a fresco). *A. Canova*, 10 female bust. *V. Consani*, 11 Louisa Ex-Duchess of Parma. *P. Tenerani*, 12 Portrait. *N. Cianfanelli*, 13 Leonardo da Vinci and Lodovico Sforza. *P. Freccia*, 14 Love. *G. Obici*, 15 Pietro Tenerani. *V. Consani*, 16 Bust of Michelangelo. *T. Benvenuti*, 17 Abel. *T. Marzocchi*. 18 Mazzeppa. (a copy from Vernet).

First Room. *A. Pierini*, 1 Dante reading his poem at the court of Guido Novello. *G. Martelloni*, 2 the

landing of Lorenzo de' Medici at Naples. *G. Gauffier*, 3 Portraits of his family. *P. Batoni*, 4 Hercules strangling the serpents. *G. Gozzini*, 5 the Holy Virgin. *P. Benvenuti*, 6 Hector reproving Paris for his idleness. *N. Cianfanelli*, 7 Alexander Manzoni. *P. Batoni*, 8 Hercules betwixt Vice and Virtue. *A. Marini*, 9 the Virgin of the Olive. *B. Nocchi*, 10 Ulysses, Telemachus and Minerva. *M. A. Buonarroti (the younger)*, 11 Cardinal d'Este presenting Tasso to the Duke Alexander of Ferrara. *G. Colignon*, 12 the Beheading of St. John the Baptist. *P. Benvenuti*, 13 Jesus calling the children. *E Liverati*, 14 the Purification. *A. Pierini*, 15 Psyche receiving the cup from Proserpine. *V. Chialli*, 16 the funeral of a capuchin. *F. Nenci*, 17 the Assumption. *V. Chialli*, 18 choir of capuchins. *G. Landi*, 19 the Maries at the Sepulchre. *Rosa da Tivoli*, 20 landscape. *A. Pierini*, 21 a Deposition; 22 Dante and Beatrice. *G. Martellini*, 23 a Madonna.

Second Room. *E. Donnini*, 1 a Sunset. *N. Sanesi*, 2 Charity according to the Gospel. *G. Fattori*, 3 Brunellesco showing with the egg the possibility of constructing the cupola of the cathedral. *G. Mochi*, 4 Giotto presented by Dante to Guido Novello. *L. Bechi*, 5 a Roman peasant. *G. Markò*, 6 Landscape. *E. Fanfani*, 7 Milton blind dictating his poetry to his daughters. *C. Vogel*, 8 an episode of the Divina Commedia. *F. Rocchi*, 9 landscape. *S. Ussi*, 10 Expulsion of the Duke of Athens. (a superb work). *G. Brazzini*, 11 interior of the church of St Miniato. *C. Vogel* 12 an episode of Faust. *N. Sanesi*, 13 Margaret Pusterla led to the scaffold. *G. Moricci*, 14 the Lovers and the Astrologues. *L. Bechi*, 15 the Marquis Fadini saving the life of Colonel de Sonnaz at the battle of Montebello. *E. Donnini*, 16 shore of the island of Elba. *F. Moja*, 17 the chapel of St. John and Paul at Venice. *Unknown French*, 18 Napoleon. I. *I. Affanni*, 19 departure of a Garibaldino. *A. Lanfredini*,

20 episode of the battle of Magenta. *A Markò*, 21 Fording. *C. Lefevre*, 22 landscape. *G. Moricci*, 23 the Lot

ners. *P. Senno*, 8 Prince Amedeo wounded at Custoza.

20 episode of the battle of Magenta. *A. Markò*, 21 Fording. *C. Lefevre*, 22 landscape *G. Moricci*, 23 the Letter of the Volunteer. *E. Pollastrini*, 24 Nello at the tomb of Pia de' Tolomei. *C. Ademollo*, 25 the last attack of the Italians at St. Martino. *G. Martinetti*, 26 a girl sleeping. *G. Mochi*, 27 the Tuscan Deputation presenting the vote of annexation to Victor Emanuel. *G. Fioruzzi*. 28 the Zuaves return to his family. *Unknown*, 29 Landscape. *P. Senno*, 30 Forest at sunset. *C. Conti*, 31 the *fucilazione* of the Cignoli family. *E. Grazzini*, 32 the Return from market; 33 the joy of the Family. *E. Giorgetti*, 34 a mythological landscape.

Third Room. *G. Camino*. 1 Valchiusella, near Vico Canavese. *G. Castagnola*, 2 Filippo Lippi disclosing his love to the Buti. *G. Brazzini*, 3 ruins of ancient Greece. *E. Raimondi*, 4 episode of the war in 1859. *G. Abati*, 5 Prayer. *E. Pollastrini*, 6 episode of the inundation of the Serchio in 1844. *E. Burci*, 7 La riva degli Schiavoni at Venice. *E. Fanfani*, 8 the Widow's mite. *B. Calamai*, 9 episode of the plague in Florence in 1348. *G. Bezzuoli*, 10 the entrance of Charles VIII into Florence. *F. Sabatelli*, 11 Ajax defying the anger of the gods. *G. Ciaranfi*, 12 Benedetto Varchi reading his history of Florence to Cosmo de' Medici. *G. Sabatelli*, 13 Farinata degli Uberti at the battle of the Serchio. *G. Costa*, 14 Jeremiah prophesying on the ruins of Jerusalem. *C. Ademollo*, 15 Anna Cuninello compelled to draw water by the Austrians. *L. Mussini*, 16 Eudorus and Cimodoce. *Paolo Feroni*, 17 Ant. Marini the painter. *M. Malenchini*, 18 female portrait. *A. Costoli*, 19 his own portrait.

Fourth Room. *L. Norfini*, 1 Silvio Pellico. *V. della Bruna*, 2 Castle of St. Andrew at Venice. *C. Markò (father)*, 3 the Reapers. *A. Markò* 4 Landscape. *G. Conti*, 5 the Fight of Barletta. *B. Giuliano*, 6 Expectation. *S. Lega*, 7 Italian riflemen with Austrian prisoners. *P. Senno*, 8 Prince Amedeo wounded at Custoza. *A. Markò*, 9 landscape. *F. Cortese*. 10 the campagna of Rome. *C. Markò (son)*, 11 landscape near St. Marcello in Tuscany. *S. Altamura*, 12 Charles Troia. *V. Rasori*, 13 head of St. John. *A. Puccinelli*, 14 Vincent Gioberti. *G. Sabatelli*, 15 Giotto and Cimabue. *G. Signorini*, 16 Fire-works on the Carraia Bridge (at Florence). 17 a horse race at Florence. *D. Marcio*, 18 the last moments of Fra Benedetto of Foiano. *G. Signorini*, 19 the chariot race on the square of St. M. Novella; 20 the last day of Carnival. *C. Markò (father)*, 21 landscape. *G. Signorini*, 22 Vigil of the Epiphany at Florence. *F. Rondoni*, 23 Joseph Giusti. *E. Trionfi*, 24 After the Ball.

Fifth Room. *A. Morghen*, 1 snow effect. *C. Ademollo*, 2 Episode of the battle of Varese. *F. Buonamici*, 3 Maternal joys. *L. Gelati*, 4 Roman ruins. *G. Fattori*, 5 the Sisters of Charity at Magenta. *G. Moricci*, 6 Cellini dictating his life. *S. Tivoli*, 7 a forest. *C. Vogel*, 8 Jesus blessing the children *A. Pasini*, 9 caravan in the desert. *G. B. Bassi*. 10 Roman ruins. *L. Paoletti*, 11 a forest *L. Stefani*, 12 the island of the Cyclops. *A. Fontanesi*, 13 Lungarno. *A. Malcolti*, 14 the interior of St. Spirito at Florence. *E. Lapi*, 15 the battle of Palestro. *N. Sanesi*, 16 soldiers gambling. *F. Buzzi*, 17 the reading lesson. *E. Marchionni*, 18 the ruins of the Badia of St. Galgano. *E. Pollastrini*, 19 the monkey of Rossi, the Florentine painter. *E. Lapi*, 20 Love conquering strength. *E. Donatini*, 21 landscape. *D. Peterlin*, 22 Dante in exile.

Sixth Room. *Tetar Van Elven*, 1 church of St. Iacopo at Liege. *F. Pezzini*, 2 interior of the church of St. Miniato near Florence. *G. Abbati*, 3 entrance to the chapel of the pretorian palace. *B. Calamai*, 4 the Decameron. *M. Malenchini*, 5 the kitchen of a convent. *G. Berti*, 6 the waiting maid. *I. Affanni*, 7 the secret alms. *G. B. Signorini*, 8 episode of an inundation of the Serchio.

G. Fattori, 9 Mary Stuart at the camp of Crookstone. *L. Silci*, 10 landscape. *A. Fabbrini*, 11 the conspiracy of the Pazzi. *O. Marchionni*, 12 the Spring. *L. Gelati*, 13 landscape. *B. de Francesco*, 14 the campagna of Rome. *G. Camino*, 15 view of the Alps. *A. Prampolini*, 16 the cloister of St. Paul's at Rome. *G. Fattori*, 17 St. John the Baptist before Herod. *E. Marchionni*, 18 the Toper. *C. Markò (father)*, 19 landscape. *C. Nuti*, 20 Landscape near Pistoia. *A. Bonelli*, 21 Children at play. *G. B. Pezzini*, 22 the Church of St. Croce at Florence. *Riaillard*, 23 Portraits. *G. Mochi*, 24 peasant's house. *G. Signorini*, 25 Episode of the inundation of the Serchio. *G. Moricci*, 26 the market of Florence. *G. B. Meda*, 27 the cook. *G. Bezzuoli*, 28 Maria Antonietta of Naples. *E. Fanfani*, 29 Florence on the 27th of April 1859. *C. Chierici*, 30 a mother's joy. *B. Chatelain*, 31 Pius IX. *C. Camino*, 32 the Approach of a storm on the Vesubia. *G. Tocco*, 33 view of Naples.

This Academy possesses also another collection of modern paintings composed of the pictures of the triennial competition, and of the works of the students sent by the Academy to Rome.

The Cloister dello Scalzo. *(Via Cavour).* A branch of the academy, it possesses some frescoes by *And. del Sarto*. To visit it, one must apply to the guardian of the academy of Fine Arts. These pictures are unfortunately spoiled by the damp of the walls. The following is the description: *A. del Sarto*, 1 Faith; 2 the Angel announcing to Zacharias his posterity; 3 the Visitation; 4 nativity of St. John the Baptist. *Franciabigio*, 5 St. John receiving the blessing of his Father before going to the desert; 6 the Holy Virgin, the Infant Jesus, St. Joseph and St. John. *A. del Sarto*, 7 Baptism of J. C.; 8 Charity; 9 Justice; 10 St. John preaching; 11 St. John baptizing; 12 St. John conducted before Herod; 13 Herodias dancing; 14 The beheading of St. John; 15 the Head of St. John presented to Herodias; 16 Hope. The border has been painted by *Andrea* and *Franciabigio*.

BUONARROTI GALLERY

(Via Ghibellina N.o 64, open on Mondays and Thursdays, from 9 till 3). Michael Angelo Buonarroti, the descendant of the Great Artist of the same name, gathered in honour of his ancestor a collection of objects of fine arts, which the last member of this family the Cav. Cosmo Buonarroti left on his death-bed under the guardianship of the Town.

First Room. Etruscan, Greek and Roman ancient objects. Some statues, bas-reliefs, faïences, and arms. *L. della Robbia*, 6 a vase; 7 St. Jerome; 8 the Holy Virgin and Infant Jesus. *A. Ferrucci*, 10 Cupid.

Gallery. *A. Fontebuoni*, 37 Michael Angelo Buonarroti presenting himself to Julius II. *G. Biliverti*, 38 Michael Angelo refusing to go to Constantinople, where he was called. *I. d' Empoli*, 39 Michael Angelo presenting to Leo X the designs for the facade of St. Lawrence of Florence. *M. Rosselli*, 40 Michael Angelo directing the fortifications of Florence. *V. Marucelli*, 41 the arrival of Michael Angelo at Venice. *F. Tarchiani*. 42 Paul III in the studio of Michael Angelo. *F. Boschi*, 43 Michael Angelo, showing a model to Julius III. *D. Passignano*, 44 Michael Angelo presenting to Paul IV the model for the cupola of St. Peter's. *C. Allori*, 45 Michael Angelo in the act of composing poetry. *C. Gamberucci*, 46 Michael Angelo visited by Francis of Medicis. *I. Vignali*, 47 Michael Angelo refusing the ambassadors of Julius II who wished that he should return to Rome; 48 Michael Angelo in the presence of Charles V. *M. Rosselli*, 49 the return of Michael Angelo to Florence. *F. Furini*, 50 the mother of Michael Angelo

falling from her horse; 51 the death of Michael Angelo. *M. Rosselli*, 52 Michael Angelo writing; to the left Prudence. *F. Furini*, 53 Michael Angelo sending back the money sent to him by Paul III as the price of the model of St. Péter's; 54 Michael Angelo and some Florentine noblemen. *Attributed to Michael Angelo*, 55 the Holy Virgin and Saints. *Michael Angelo*, 56 half-relief repres. the war between the Centaurs and the Lapiti. *A. Novelli*, 57 statue of Michael Angelo (1620). *D. Pieratti*, 58 statue, contemplative life; 59 Active life.

The ceiling is decorated with the 15 following histories: *A. Ciampelli*, the funeral of Michael Angelo. *N. Ferrucci*, painters, sculptors, and architects studying the works of Michael Angelo *S. Coccapani*, Michael Angelo crowned by Painting, Sculpture and Poetry. *F. Curradi*, Fame raising Michael Angelo to immortality. *Tib. di Santi di Tito*, Leonard Buonarroti raising a monument to his uncle, in the Church of St. Croce. *G. B. Brazzè*, a symbolic figure of Honour. *D. Pugliani*, symbolic figure of Moderation. *Gio. da S. Giovanni*, two winged children supporting four garlands, a symbol of the virtues of Michael Angelo. *Z. Rosi*, symbolic figure of Study. *A. Gentileschi*, symbolic figure of Disposition. *F. Bianchi*, figure of Genius. *G. Buratti*, symbolic figure of Toleration. *Gio. da S. Giovanni*, other winged children. *I. Vignali*, the Genius of painting. *G. B. Guidoni*, christian Piety.

Hall of Histories of the Family. On the ceiling, Our Creator by *I. Vignali*. The arms of the Buonarroti Family and his Relations. *B. del Bianco*, 60 portraits of Michael Angelo the elder, Ludovic his father, Cassander Ridolfi and Leonard Buonarreti, the parents of Michael Angelo the younger. *D. Pugliani*, 61 Buonarroto of Simon in the company of 14 of the Balia, present at the refusal of the Duke of Athens. *B. del Bianco*, 62 four portraits of the Buonarroti Family:

63 another portrait of the family. *D. Pugliani*, 64 Leonard Buonarroti. *B. del Bianco*, 65 Buonarroto of Simon. *P. da Cortona*, 66 Buonarroto of Ludovic. *B. del Bianco*, 67 Francis Buonarroti Knight of Malta, and Fra Anthony of Paula, the Grand Master of this Order; 68 Gismond of Ludovic Buonarroti; 69 the Domenican friars Benedict and Leonard Buonarroti. *G. Finelli*, 70 bust of Michael Angelo the younger. *I. Pontormo*, 71 portrait of a woman (this is in the little office.)

Chapel. The frescoes on the ceiling are by *M. A. Cinganelli. Unknown*, 72 and 73 in the ten divisions of the walls, the Saints and Blessed of Florence *A. Costoli*, 74 bust of Rose Grant Vendramin, the wife of Cosmo Buonarroti. *Attributed to Michelangelo*, 75 a sketch in plaster, a descent from the Cross; 76 a marble basrelief, the Virgin and Infant. *Attributed to Gian Bologna*, 77 a bronze cast of N. 76. *B. Calenzuoli*, 78 the Virgin and Child (a work in wood, from P. da Cortona). 79 box with a St. Agatha painted on silk. *A. Costoli* 80 the bust of Cav. Cosmo Buonarroti. 81 a small casket of the XVI cent. *Gian Bologna*, 82 bust of Michael Angelo. *U. Cambi*, 83 a holy water-pot.

Study. Many portraits of celebrated Italians and Florentines, painted by *M. Rosselli*, and *Cecco Bravo*. Some wax and earthen models.

Hall of Paintings and Drawings. *C. Allori*, 90 Vocation of the B. Manetto dell' Antella. *Flor. Unknown* (XVI cent.), 91 Jesus on the Cross. *Ven. Unknown* (XVI cent.), 92 the death of Lucretia. *A. Commodi*, 93 portrait of himself. *French Unknown*, 94 the Virgin and Child. *G. Bugiardini (?)*, 95 portrait of Michael Angelo. *Cigoli*, 96 a miracle by St. Anthony. *M Venusti*, 97 portrait of Michael Angelo. *Attributed to G. Reni*, 98 St. Paul. *Attributed to C. Allori*, 99 Michael Angelo the younger. *F. Pesellino*, 100 Three stories of St. Nicholas of Bari. *Flor. Unknown* (XVI cent.),

101 the head of an old man: 102 Sestilia Buonarroti: 103 an old man: 104 a girl. *C. Allori*. 105 three nephews of Michael Angelo the younger. *Flor. Unknown*. (XVI cent.), 106 Buonarroto, the son of Leonard Buonarroti. *F. Curradi*, 107 St. Mary Magdalen. *P. Uccello*, 108 Narcisus at the fountain. *F. Curradi*. 109 St. John the Evangelist. In this room there is a table on which is a copy of the ceiling of the Sixtine chapel in Rome. This Gallery possesses besides some autographs of Michael Angelo and designs and original drawings and sketches of the great artist.

GALLERY OF THE WORKS IN PIETRA DURA

(*Via degli Alfani* 82). In this celebrated manufactory of works in mosaic, may be seen the different quality of stones which are used, and also works completed, inlaid and in bas-relief.

MUSEUM OF S. MARCO

(It is open every day from 10 *till.* 4. *On Sunday the entrance is free, on the other days by payment of a franc.)*

This Museum founded in 1869 is formed of the ancient Domenican Convent in which lived St. Antonino, Beato Angelico, Fra Bartolommeo and Savonarola, besides many other men celebrated in literature and art.

First Cloister. Wall facing the church: over the door Jesus rising from the sepulchre, by *B. Angelico;* the other figures by *G. B. Vanni*. LUNETTES: the three first by *Poccetti*, the others by *Tiarini*. The next wall Jesus appearing to St. Dominick by *B. Angelico:* the angels by *Vanni*. The remainder of the history of the saint by *Poccetti*. St. Thomas Aquinas, by *B. Angelico*. The miracle of the key in the body of the fish, *Vanni*. Wall of the church: first lunette: *Boschi;* the 3 following, *Poccetti;* the others *Coccapani* and *Boschi*. On the door of the church: St. Peter martyr *B. Angelico*. The other figures by *Vanni*. The last wall: Jesus on the cross and St. Dominick, *Angelico*. The 2 first lunettes *Poccetti*: two others by *Dandini*. The last by *Rosselli*. By the door in the wall opposite the church, we enter a large hall in which we find a much admired painting by *Soriani*, representing the last supper: and above it a beautiful crucifixion by *Fra Bartolommeo*. Re-entering the cloister we find immediately on the right the ancient hall of the chapter with the stupendous fresco of *B. Angelico*, representing Jesus C. on the cross between the two thieves and at his feet several saints. It is a work worthy of patient observation, and is also exceedingly well preserved. The Crucifix in wood on the left is by *Baccio da Montelupo*, that on the right by his son. The door which follows is the entrance of the convent. Before ascending the stairs, we should enter the hall on the left to admire the beautiful cenacolo of *D. Ghirlandaio*. Ascending the staircase, we have immediately in front an Annunciation, fresco of *B. Angelico*. On each side of the corridors there are the small cells of the monks in all of which there are interesting frescoes. To proceed in order, immediately on ascending the staircase turning to the right we find in the first cell a fresco by *B. Angelico*. Then follows the library in which are preserved many choral books beautiful illustrated by *Fra Eustachio* of *Monte di Giovanni*, by the scholars of *B. Angelico* and others. These books all belonged to the suppressed convents. Returning to the corridor and proceeding on the right, we find a cell with a fresco painting by *Fra Benedetto* and next a room containing all the banners and standards of the various Italian cities that where used for the Dante's Centenary (1865), and several souvenirs of Ugo Foscolo, all the cells excepting the last with frescoes of *Fra Benedetto*. The last

composed of two small rooms, one a little higher has served

at the side, in which dwelt *Fra Girolamo*, are preser-

composed of two small rooms, one a little higher has served frequently for the habitation of Cosmo of Medici, called *Padre della Patria* (father of is country). In it there is his portrait painted by *Pontormo* and a tracing of the mask of St. Antonino which is preserved in another cell. The Jesus of Nazareth, is the work of *Fra Bartolommeo*. The fresco with many figures is by *Angelico*. In the cell opposite we find a Christ on the cross by *Angelico*: all the other cells on this side have mural paintings by the same master. In the third of these rooms there is the beautiful picture on wood by the same *Angelico*, representing the Adoration of the Magi and the Annunciation. In the fourth, two pictures by the same also upon wood, one the celebrated *Madonna della Stella*, and the other the greatly esteemed Coronation of the Holy Virgin. These three works of *Angelico* are also beautifully preserved. The last cell on this side was inhabited by St. Antonino, Archbishop of Florence, to whom the city owes many useful institutions. In this room are also various articles of clothing which had been worn by that Saint. The mask taken on his face, some manuscripts and his portrait done by *Fra Bartolommeo*. Above the tree of the Domenicans is the portrait of the master of St. Antonino.

Turning to the right we find all the cells on that side, (as far as that of Savonarola) with paintings of *Fra Benedetto* or some other scholar of Angelico. After having made a few paces in this corridor, one should observe with attention the beautiful Madonna enthroned, an admirable work of *B. Angelico*. At the end of the corridor there is opposite a species of chapel, which precedes the rooms of Savonarola in which are; two Madonnas on the wall by *Fra Bartolommeo*: a Virgin in *terra invetriata*, by *L. della Robbia* the bust of Savonarola full of expression, modelled by *Bastianini*, and the slight sketch of the renowned bust of Benivieni also the work of *Bastianini*. In the two little cells

at the side, in which dwelt *Fra Girolamo*, are preserved some manuscripts, a Crucifix and other objects which belonged to him as also his portrait painted by *Fra Bartolommeo*, and a view of the Piazza della Signoria with the burning of *Fra Girolamo* and his companions. Proceeding along the corridor in which there are no cells on the right for a certain distance, we find in the cells on the last wall (keeping always on the right) all the frescoes which they contain are by *B. Angelico*. That in the third cell is worthy of special attention, it represents the Crowning of the Virgin. At the end of the corridor there is a Crucifixion by the same *Angelico*.

ETRUSCAN AND EGYPTIAN MUSEUM

(Via Faenza N.° 144. Open every day; admission 1 Franc. excepting on Sundays, when it is gratis.

Etruscan Museum The vases and other objects which form this collection are from Arezzo, Chiusi, Cortona, Volterra, Canino, Rome, Naples, Sannia, Le Puglie, Le Calabrie and also from Sicily and Greece.

Black Vases. This rare and numerous collection, composed of vases whose colour denotes mourning were almost all brought from Etruscan Tombs: they were adopted in the feasts dedicated to the Manes. The bas-reliefs with which they were ornamented, generally represent fantastic subjects. This part of the collection was enriched by the addition of the Galluzzi Museum of Volterra, and by that of Bucelli of Montepulciano. There are some inscriptions in tiles of great interest; also vases, urns, bas-reliefs, etc. which serve to give an idea of the industry of that ancient people.

There are in this museum three important objects that belonged formerly to the Bronze Collection in the Uffizi Gallery: they are the *Orator*, fine statue found in Lake

Trasimene: *Minerva* much damaged and the *Chimera Etrusca* found near Arezzo in 1550.

MUSEUM OF PHYSIC AND NATURAL HISTORY

Trasimene: *Minerva* much damaged and the *Chimera Etrusca* found near Arezzo in 1559.

Painted Vases. Amongst the vases destined to religious ceremonies is the Oenochoe with an Ariadne or Bacchante; it was found near Arezzo. Amongst the ornamental vases, particularly worthy of attention, is the Amphora of Peleus, representing the Olympic Gods repairing to Peleus, to celebrate his nuptials: the Boar Hunt of Chalidonia, the Return of Thesus, etc. The Tyrrean Amphora, upon which are combats, games and animals. An Amphora with Hercules, carrying away the Cercopidi. A Sicilian Vase with a battle between the Centaurs and the Lapiti. The Amphora of Nola with Hercules and Pallas, protecting a warrior. Other vases destined to different purposes: as Mysteries, Feasts, etc. there are also funereal vases The collection of objects in *terra cotta* was found in Thessaly, and presented to the Gallery in 1859 by Signor Salomon Fernandez, Tuscan Consul at Salonica.

Egyptian Museum. The Egyptian Museum, was formed by Rossellini during the French-Tuscan expedition in Egypt (1828-29). In the room facing the Entrance, there is a painting, representing the members of the expedition, painted by one of them, *Angelelli*. This Museum possesses a great variety of objects, amongst which are some Sarcophagi, a great number of *Stele* and some Mummies. The *Monolite* of grey granite, which belonged to the temple of Isis. A statue of Pharaoh in black granite, found near Thebes. In the cases there are funeral and domestic vases, instruments, pictures, fragments, embalmed animals, masks and wearing apparel. Some symbolic animals, emblems, ornaments etc. In the corridor are preserved some Egyptian manuscripts in papyrus and linen. In a contiguous room there is the famous

Cenacolo or Last Supper, found in 1845 and attributed to *Raffaello*, a fresco of great merit

MUSEUM OF PHYSIC AND NATURAL HISTORY

(*Via Romana, near the Palazzo Pitti. It is open every Tuesday, Thursday and Saturday from* 10 *till half past* 2). This museum was founded by Peter Leopold and enriched by his successors. It contains rich collections of the three reigns of nature, some works in wax, a cabinet of Physic, an Observatory and a botanical Garden. A few years ago it was enriched by the addition of the botanical library and collections, which the English botanist *Webb*, who died in Paris, left to this establishment The mineral reign possesses a rich collection of minerals of different countries. The animal reign consists of a numerous collection, which occupies several rooms

Twelve rooms are occupied by anatomical subjects in wax prepared by the celebrated *Clemente Susini* and his successors, *Calenzuoli father and son* and *Calamai*. This collection is the most interesting of this Museum. On leaving the last room of wax works one passes into another where some products of the industry of the natives of the Oceania are to be seen and two pieces of anatomy in wood, which may be discomposed, by *F. Fontana* Then there is a little cabinet called the ancient wax works, where are preserved some fine works representing facts during the great plague, by *Michelo Zumbo*, a sicilian artist in the pay of Cosmo III.

Galileo Tribune. This was opened on the occasion of the third reunion of the Learned in Italy in 1841 There are to be found the following frescoes: the celebrated Volta at the Congress of the Learned of Europa, at Paris, *Niccolò Cianfanelli*. An experiment in physic at the Academy of the Cimento, *Gaspero Martellini*. Galileo after the loss of his sight, *Luigi Sabatelli*. Galileo presenting his telescope to the Doge and the Council of Ten of Venice, *the same*. Galileo ob-

serving the oscillations of the lamp in the Cathedral at

Saloon. Modern Sculptures: Hercules and Hyppolitus

serving the oscillations of the lamp in the Cathedral at Pisa, *the same*. The first experiment in attraction. *Giuseppe Bezzuoli*. Leonardo da Vinci and the monk Luke Paciolo, presenting to Ludovic the Moor, new models of machines for architecture, *Niccolò Cianfanelli*. Pictures on the ceiling: Nature, Physic, Truth, Perseverance, by the sons of *L. Sabatelli*; Astronomy and Philosophy, by *L. Sabatelli*. The statue of Galileo, sculptured by *A. Costoli*. The other sculptures, by *Pampaloni*, *Santarelli*, *Fantacchiotti* etc. In the niches on the sides of the statue of Galileo are preserved: his instruments of physic, those of the Academy of the Cimento etc.: the forefinger of Galileo, taken from his body when he was transported in the church of S. Croce.

NATIONAL MUSEUM

(Palazzo Pretorio. Via Ghibellina; on Sundays and Holidays the entrance is free, the other days by payment of a franc). It was instituted in 1865. Many objects belong to private persons. We will mention the most important of them.

Ground Floor. On the right, on entering, is a large room containing a rich collection of antique arms and armours, and of firelocks. The cuirass and helmet near the second pilaster are by *G. Bologna*. The great cannon with the head of St. Paul, cast in 1638 by *Cosimo Cenni* is worthy of special notice. In the small contiguous room are also weapons, armours, banners etc. In another room, on the opposite side of the Court-yard are some antique stone sculptures, a lion (il Marzocco) by *Donatello*: the Madonna, St. Peter and St. Paul, by *Paolo di Giovanni* (1329) etc.

First Floor. Portico. A Madonna, bas-relief by *Mino da Fiesole*. Two bas-reliefs in marble, supposed to be by the *same*. A bell of the XIII century.

Saloon. Modern Sculptures: Hercules and Hyppolitus by *V. Rossi*. Honour vanquishing Iniquity, by *V. Danti*. Hercules and Nessus, by *V. Rossi*. Victory, Adonis dying and the bust of Bruto, by *Michelangelo*. Virtue triumphing over vice by *G. Bologna*. Hercules and Cacus, Hercules and Antheus, Hercules and the wild Boar, Hercules and Diomede by *V. Rossi*. Adam and Eve by *B. Bandinelli*. A bust of Cosmo the younger, by *V. Danti*. Two bas-reliefs, one by *Luca della Robbia* and the other by *Donatello*. From this Saloon one passes into a small room containing a group in wax work representing the death of Jesus Christ, by *G. Zumbo*, and the sword with which Dante da Castiglione slew in duel Bertino Aldobrandi during the siege of Florence in 1530.

Room of the Duke of Athens. This room contains the fine maiolica belonging almost entirely to the celebrated manufactories of Urbino and Gubbio, in the XVI and XVII centuries. There is also a very fine glass adorned with enamel ornaments representing the Triumph of Justice. For the Chapel, see description of the Palace.

Room of the Works in Ivory. This room contains many fine works in ivory, several of which are attributed (but without certitude) to such celebrated authors as *B. Cellini*, *G. Bologna*, *A. Orcagna* etc.

First Room of the Bronze Works. David, by *Donatello*. Apollo, Juno and two portraits by *G. Bologna*. A bust, by *Donatello*. A little dog, by Cellini. A bust, by *L. Vecchietta*. Anathomy, by *Cigoli*.

Second Room of the Bronze Works. A symbolical genius (?) attributed to *Donatello*. Mercury, beautiful statue, by *G. Bologna*. David, by *Verrocchio*. Portrait of *Michelangelo*. Ferdinand I, Vulcan, an Eagle, a falcon and the sketch of the Rape of the Sabines, by *Gian Bologna*. A wild-Boar and a horse, by *Tacca*. The death of St. Joseph, St. Francis Saverio and St. Theresa, three bas-reliefs, by *Soldani*. Tethys and Venus, by *G. Bologna*. A re-

clining statue by *L. Vecchietta*. Two bas-reliefs presented at the competition for the doors of the Baptistery, by *Ghi-*

Guido Reni, *Salvator Rosa*, *Bronzino*, *Tiziano*, *Volterrano*, *Carlo Dolci*, *Palma the elder*, *Fra Bartolom-*

clining statue by *L. Vecchietta*. Two bas-reliefs presented at the competition for the doors of the Baptistery, by *Ghiberti* and *Brunelleschi*. Christ on the cross, by *Pollaiolo*. First sketch in wax of *Cellini*'s Perseus. Colossal bust of Cosmo I, by *Cellini*. Many other fine works in bronze.

Second Floor. First Room. Several fresco paintings, two of which are supposed to be by *Giottino* and one (a Descent from the Cross) by *Ghirlandaio*. Portrait of Farinata degli Uberti, Niccolò Acciaioli, Dante, Petrarch, Boccaccio etc. Collection of Tuscan Coins and Seals, some of which are by *Cellini*. Divers coffers of different periods.

Second Room. Some works in varnished terra-cotta of the *Luca della Robbia school*. A tabernacle, supposed to be by *Donatello*. Two busts, in Florentine costumes of the XV century, by *Pollaiolo*. Various busts in terra-cotta.

Third Room. Bust of St. John by Donatello. Marble buckler of the *Michelangelo school*. Some pieces of furniture.

Fourth Room. Two large glazings, the work of *Marcillat*.

Fifth Room. An enamel cross, attributed to *Pollaiolo*. Another cross attributed to *Maso Finiguerra*. Two Calices of the IV century, some reliquaries and other sacred objects. Armours, helmets etc.

The Catalogue of this Museum has not yet been finished.

PRIVATE GALLERIES

Capponi Gallery. *(Via S. Sebastiano)*. This Gallery is composed of five rooms in which there are some paintings, by *Santi di Tito*, *C. Dolci*, *Passignano*, *Maratta*, *G. Reni*, *Franciabigio*, *Guercino*, *Allori*, *Borgognone*, *S. Rosa*, *Morone*, *Lanfranco*, *Sabatelli*, *Bezzuoli*, etc.

Corsini Gallery. *(Lungarno Corsini)*. Ten rooms contain this fine collection of paintings, by *Rubens*, *Giorgione*, *Luca Giordano*, *Andrea del Sarto*, *Guido Reni*, *Salvator Rosa*, *Bronzino*, *Tiziano*, *Volterrano*, *Carlo Dolci*, *Palma the elder*, *Fra Bartolomeo*, *Raffaello*, *D. Ghirlandaio*, *and many others*.

Martelli Gallery. *(Via della Forca)*. The pictures are by *S. Rosa*, *Guido Reni*, *G. Romano*, *Andrea del Sarto*, *C. Dolci*, *A. Caracci*, *Albano*, *etc.* Some sculptures by *Donatello*.

Museum and Gallery Panciatichi. *(Via Pinti N.° 62)*. May be seen every day. A splendid collection of paintings by the best masters, bronzes, arms, china, works in jade, miniatures, cabinets and curiosities of various kinds.

Strozzi Gallery. *(Via Tornabuoni)*. Paintings by *Allori*, *Pontormo*, *Parmigianino*, *Cigoli*, *Albano*, *Correggio* etc.

Torrigiani Gallery. *(Piazza dei Mozzi)*. This gallery contains some good pictures of the best schools.

Almost every palace belonging to noble Florentine families has a greater or less number of paintings by good artists.

LIBRARIES

Florence was the first city in Italy to give the example of establishing public libraries.

Library of the Academy of Fine Arts. *(Via Ricasoli N.° 34)*. It contains about 9000 printed volumes of the most celebrated works of Fine Arts, History and Antiquities.

Library of the Hospital of S. Maria Nuova *(The Square is called by the same name)*. Composed of distinguished works of Medicine, and celebrated manuscripts among which are the history of Italy by *Crescenzi*, and that by *Ammirato*.

Laurenziana Library. *(Cloister of St. Lawrence. Is open from 9 till 4)*. The saloon and vestibule

were begun in 1524, after a design by *Michelangelo*, and afterwards finished by *Vasari*. The Rotonda of the library was finished in 1841, according to the design of *Poccianti*. The designs of the windows are by *Giovanni da Udine*.

This library was founded by Cosmo the Elder and Lawrence of the Medicis. It was afterwards enriched by private libraries and among others, by all the autographs of *Alfieri*. There are now upwards of 9000 manuscripts. Among the most precious books which excite our admiration are: the first printed Bibles, and the fine illuminated *Luciano* of Florence. The most interesting manuscripts are: A *Virgil* of the V century, the most ancient manuscript of this author. The *Pandects* of the VI or VII century, brought from Amalfi by the Pisans in 1135. Two manuscripts of Tacitus one of the IX century, copied from a manuscript of 395, the other of the X century brought from a convent of Westphalia. The *Decameron* by Boccaccio of 1384. A *Quintus Curtius* of the X century. Letters by Cicero, *ad familiares*, copied by Petrarch. A Horace of the XII century proceeding from the library of Petrarch with some letters by the same. A Terence collated by Politian. The celebrated manuscript by *Longus* with the inkspot, which became the text to the smart critic of P. L. Courier. A letter of Dante, in which he rejects the conditional permission to return to Florence after five years of exile. Unpublished writings by Ficino. The acts of the council held at Florence in 1439. Illuminated paintings. A Syriac Gospel of 586: a Bible in sheets bearing the date of the middle of the VI century. In the Canzoniere are the portraits of Laura and Petrarch of the XV century.

Marucelliana Library. *(Via Cavour N.° 45 open every day from 9 till 3).* Also this takes its name from its founder *Ab. Francis Marucelli* who died in 1713 and who compiled the famous catalogue in 112 vol. under

the title, of Mare Magnum. It contains about 70,000 volumes.

National Library. Formerly Magliabechiana *(Under the porticoes of the Uffizi, it is open from 9 till 4).* It was so called from *Anthony Magliabechi* who died in 1714 leaving his library of 30,000 volumes to the city of Florence, he is therefore entitled to be called the Founder of this library. In the year 1731, it was considerably increased by the addition of that of the Cav. Ant. Fr. Marmi, and was opened to the public in 1747. It was again augmented by the addition of the libraries Mediceo-Lotaringico-Palatina in 1771, of the Roccettini of Fiesole, of St. Maria Nuova, of a portion of the Gaddiana, of the Strozziana and of the suppressed religious corporations (1808). After the transfer of the Capital to Florence, the Palatina Library, founded by Ferdinand III was also united to it. So that at present it contains about 250,000 volumes and 14,000 manuscripts, principally interesting in relation to the latter period of the middle ages, and for the history of modern literature. Amongst the numerous editions of the XV century we will point out as most rare: the two Bibles of Mentz (1462); the first Homer printed in Florence in 1488, illuminated: *Cicero ad familiares*, the first book which was printed in Venice in 1469. Dante by Landino, Florence 1481 illuminated. Anthology by Lascari, Florence 1494 with illuminations in imitation of cammeos. Amongst the most remarkable manuscripts, are the autograph notes of the history by *Varchi*, the art of war by *Macchiavelli*, and a copious collection of letters and autographs of celebrated literary and scientific men of different ages.

Riccardiana Library. *(Via Cavour, Palazzo Riccardi).* Founded in the XVI century by *Riccardo Romolo Riccardi*. It contains 30,000 printed books, and 4000 manuscripts, composed of 3000 codes of Italian authors,

700 Latin codes and 100 in Greek and Hebrew, besides 200 very rare pamphlets. The Rarities are: natural history by Pliny of the IX or X century. A manuscript in French containing the history of Venice up to 1275, by Martino da Canale. The history of Florence, written by Macchiavelli's own hand. Travels in the East by Fra Oderigo of Friuli, in 1318.

Private Libraries. *Capponi's* Via S. Sebastiano; *Martelli's* Via della Forca; *Riccardi-Vernaccia's* Via Pinti, and many others.

CENTRAL ARCHIVES OF STATE

(Under the porticoes of the Uffizi open from 9 till 4). It was instituted in 1852 and occupies about 120 Rooms. It comprises the diplomatic archives founded by Peter Leopold in 1778 which consist of above 142.000 parchments, the most ancient of which is dated the 20.th September 716. the Medicean Archives, those of the reformation, and of the various magistrature and offices of the Florentine Republic and of the Principality, the Archives of the religious corporations which were suppressed in 1808. a great part of those of the Ministry and Departments which had their seat in Florence during the Government of the Dynasty of Lorraine. It also possesses some Latin and Greek acts on papyrus of the VI, VII and VIII centuries, some manuscripts on bark and on wax tablets. and of a small code on lead.

There is in connection with the establishment a Saloon to be used as a Study; a collection of works on paleography and diplomacy, and a school for the study of Paleography.

BENEFICENT ESTABLISHMENTS

Bonifazio Hospital. *(Via S. Gallo).* So called from having been founded (in 1387) by *Bonifazio*

Lupi di Parma. Now it is an hospital for the reception of the Insane and the Incurables.

Hospital of S. Giovanni di Dio. *(Via Borgognissanti).* This convent-hospital was founded in the XIV century.

Hospital of the Innocenti. *(Foundling-hospital, Piazza SS. Annunziata).* It is destined to receive the foundlings of Florence and of the Province. There is also attached, an hospital, a midwifery school. and a Saloon for vaccination.

Hospital of S. Lucia. *(Via S. Gallo).* It was founded in 1808, for cutaneous diseases. Its bathing establishment is very convenient.

Hospital of S. Maria Nuova. *(The square is called by the same name).* This is the largest hospital in Florence. It was founded in 1288 by *Folco Portinari* the father of Dante's Beatrice. In 1574 it was enlarged by *Buontalenti*. and the front added. on which are placed the busts of Cosmo II by *Caccini*. of Ferdinand II by *B. Cennini*, Cosmo III by *Marcellini*, Gian Gastone by *Montauti*. The frescoes under the colonade are by *Bicci di Lorenzo;* that of the consecration of the church and the others by *Antonio delle Pomarance;* the Annunciation by *T. Zuccheri.* In the interior of this great establishment, which can contain 1800 sick persons, we may see the Samaritana by *Aless. Allori;* a Charity, fresco, by *Gio. da S. Giovanni.* Attached to it are a cabinet of *physiology*, one of *pathology*, a library etc. This hospital is celebrated as one of the first for the teaching and practice of Anathomy and Medicine.

Military Hospital. *(Via S. Gallo).*

Confraternita della Misericordia. *(Piazza del Duomo).* This philantrophic society, instituted in 1244 by Piero di Luca Borsi. charges itself with the mission of giving assistance in cases of accidents, of transporting the wounded to the hospital, as

on horseback. The large meadow to the right of the

well as the poor, who are too ill to stay at home. This brotherhood also assists the sick at home by every means of charity. The foreigner is often moved in seeing a file of persons passing along the streets dressed in a black gown and hood, carrying on their shoulders a catalept containing a sick person, and that only through pure christian, brotherly and charitable motives.

Pia Casa di Lavoro. *(Work-house called Montedomini; is situated in Via Malcontenti).* This great Asylum for the poor, possesses work-shops where the children of the establishment, who are always in great numbers, are taught different trades.

WALKS AND ENVIRONS

Boboli Gardens. *(Belonging to Pitti Palace).* It is one of the finest gardens in Italy. The design is attributed to *Tribolo* and *Buontalenti*. On entering to the left of the palace, a fine Grotto presents itself, opposite, supported, on both sides by two Statues: Apollo and Ceres, by *Bandinelli*. Immediately behind the palace there is a beautiful amphitheatre. When we go up the heights we see there the colossal Statue of Plenty, begun by *Gian Bologna* and finished by *Tacca* and *Salvini*. From these heights there is a magnificent view of the city. Descending by a broad walk one arrives at a fine fishpond in the middle of which is the Statue of Ocean, by *Gian Bologna*. This fine garden, is adorned with many Statues, some of which are valuable.

The Cascine. This delightful walk and drive on the right of the Arno, is for Florence what are for Paris, the Bois de Boulogne, and for London, Hyde Park. Its spacious walks lined with tall and venerable trees lead to a large Square, where military bands play on Sundays. It is the most frequented walk in the town, as well by persons on foot as by those in carriages and

on horseback. The large meadow to the right of the principal walk is used as a race-course, and for military exercises. At one corner of the central square is an extensive *Shooting Gallery*, and a good Restaurateur.

The Parterre. Is a small public garden near the ancient Porta S. Gallo. The triumphal arch opposite was constructed by the architect *Jadot* (1745) for the ingress of the Grand Duke Francis II.

The Viale dei Colli of recent construction, begins at the Porta Romana, and by a long winding road leads to the Monte St. Miniato and to the ancient church of the same name, described beneath. This delightful walk is rendered still more agreable by the arrangement of the flowers which adorn it; but above all for the beautiful views of the city beneath and of the surrounding country, which at various points are obtained. At a certain point of this Viale we find the

Tivoli, a grand garden of amusement with music, games, theatre, Shooting Gallery, Billiard room, Café and Restaurateur. Arrived at the Monte alle Croci, we find the church of the Franciscans, built by *Cronaca* and which *Michelangelo* called *la bella villanella*. Upon this hill which took the name of St. Miniato for his martyrdom, we find the beautiful basilica of

S. Miniato, built in 1013 in a fine architectural style by Bishop Hildebrand, aided by the Emperor Henry the II. The facade is fine, but more than fine is the interior, where are still preserved some precious objects of art, among which we may mention a pulpit and an enclosure in marble richly adorned with bas-reliefs. The Semicupola over the high altar is adorned with a mosaic by an *unknown author*, representing: Christ, St. Mathew, St. Miniato, and St. John. Behind the high altar there are five small windows composed of transparent marble. On the right wall there are several paintings, the first, near the lateral door represents the Virgin

enthroned with St. Francis, St John the Evangelist, St. John the Baptist, St. Anthony and St. James, it is the work of *Paolo di Stefano* (1426); the others, the remains of which are scarcely visible, are the works of *unknown artists* of the XIV and XV centuries. On the left wall is a Crucifixion and a Deposition almost all effaced, so that it is not possible to know the artists. The marble chapel between the two flights of stairs was built by *Michelozzi* (1448). The table of the altar is attributed to *Spinello Aretino*. Under the altar which is in the centre of the chapel to which we descend by two flights of steps, and which is supported by 38 marble columns, are preserved the ashes of St. Miniato and other martyrs. The Sacristy built in 1387 possesses some frescoes by *Spinello Aretino*, representing facts in the life of St. Benedict. The chapel to the left was built in 1466 after a design by *A. Rossellini;* by him are also the sculptured figures on the monument; the ornaments on the ceiling are in glazed terra-cotta by *L. della Robbia*. The tower built in 1519 by *Baccio d' Agnolo* was preserved by the special care of Michelangelo from the dangers to which it was exposed during the siege of Florence: at which time, by order of the Republic, he erected those fortifications, the remains of which are still visible, and which were necessary to defend that important position. This basilica is now reduced to a cemetery for the wealthy, the proceeds of which have greatly contributed to defray the expenses of the restorations of the temple. Out of the Porta Romana on the right is *Bellosguardo*, an elevated position although at a short distance, from which we have a beautiful panorama of the city. Outside the same gate is a fine broad road which leads to the

Poggio Imperiale, where is situated the fine Royal villa formerly the property of the Medicis, and now belonging to the state. The interior is really worthy of being a residence for Princes. Formerly it contained

some objects of art, but in 1860 they were taken away. In the chapel there still remains a painting on the ceiling representing the Assumption which is considered the master-piece of *Francesco Nenci*. At present this Villa has been ceded to the Institute of the SS. Annunziata for the education of noble young ladies. Above the Poggio Imperiale there is the

Villa d'Arcetri with the *Torre del Gallo*. This Villa is celebrated for having been the residence of Galileo up to his death in 1642. This tower served him as an observatory. Here that great man was visited by Milton.

At 5 Kilom. distance from the Porta Romana there is

The Certosa which was built in the XIV century after a design by *Orcagna*. In order to visit this convent it is necessary to obtain the permission of the Prefecture. The church is large and merits being seen for its fine pavement in coloured marbles and for the richness of its ornaments: there are eight pictures by *Orazio Fidani* and some frescoes by *Poccetti*. The subterranean chapel contains monuments of the Acciaioli family, who were the founders of this convent. In this great edifice there are many paintings, which we do not describe far want of space. Beyond and above Certosa we meet with the village of *Impruneta*, which possesses a sanctuary held in great veneration.

A little beyond the ancient Porta al Prato there is the

Villa Demidoff, richly adorned with a fine park and extensive garden. The china manufactory at

Doccia which has no superior for its productions in any manufactory in Europe; to visit it one must go by the Pistoia railway and alight at Sesto, the third station from Florence. Admittance is obtained at the direction of the Manufactory, Via dei Ginori N.° 11.

Villa di Petraia. It was an ancient castle and then changed into a Villa by *Buontalenti*. It contains sculptures by *Tribolo*, a painting by *A. del Sarto* and frescoes by *Volterrano*.

Poggio a Caiano. (*Caiano Hill*). 16 Kilom. from Florence on the road to Pistoia. A beautiful Villa

villa, formerly the favourite dwelling of John dei Medici,

Poggio a Caiano. (*Caiano Hill*). 16 Kilom. from Florence on the road to Pistoia. A beautiful Villa built by Lawrence the Magnificent. It contains various objects of fine arts, amongst these are frescoes by *Franciabigio* and *Pontormo* and one very fine by *A. del Sarto*. This villa was witness of the tragic death of Bianca Cappello and her husband.

Outside the ancient Porta S. Gallo there is the

Villa di Careggi built by order of Cosmo the elder, by *Michelozzi*. It was the favorite residence of Lawrence the Magnificent where he died in 1492. Marsilio Ficino also died here in 1499. And here it was that for a long time the members of the Platonic Academy held their sittings. It is now the property of an English gentleman.

At ten Kilometres distance from the same Gate there is the

Pratolino Park in which is the colossal statue representing the Appennine, sculptured by *Gian Bologna*.

Fiesole. Before leaving the city and on the new Avenue, we meet with the *Protestant Cemetery* just outside the ancient Pinti Gate and, a little farther on, the *Cemetery of the Misericordia* presents itself: this is the place of interment for the Brethren of this really beneficent, and charitable order. Still further on, at a good distance, is situated the

Church of S. Domenico. It was formerly a Domenican convent and the residence for a long time of *Beato Angelico*, of whom there is a beautiful painting in the choir which represents the Virgin and Saints. In the church there are, an Annunciation by *Iacopo da Empoli*, a Baptism of Christ by *L. di Credi*, St. Francis by *Cigoli*, and some other pictures. Continuing our way, we meet with the

Villa Mozzi in which in 1478 was formed the famous conspiracy of the Pazzi. From a terrace of this

villa, formerly the favourite dwelling of John dei Medici, there is a magnificent view of Florence and the neighbouring hills which surround it. On arriving at Fiesole we must inspect her ancient walls, the ruins of an amphitheatre, and other edifices, the rare records of this formerly flourishing Etruscan City. Modern Fiesole is so small that it only deserves the name of village, although the residence of a Bishop. However it is well known for its stone quarries, the excavating of which, forms the principal occupation of its inhabitants: they are worthy of inspection as well as her ancient

Cathedral which was founded in 1028 and built in the form of the basilica of St. Miniato. There is a fine mausoleum of the Bishop Salutati, and in the same chapel a marble tabernacle, both the work of *Mino da Fiesole*. The frescoes on the ceiling of the tribune are by *Ferrucci*. From the heights above Fiesole, on which is built a Franciscan Monastery, may be seen very distinctly the whole of the plain bathed by the Arno, Florence with her gigantic edifices, and the long chain of the Appennines above which rise in the distant horizon, the mountains of Carrara, the whole forming an enchanting view.

Outside the ancient Porta alla Croce, at a quarter of an hour's distance, there is

S. Salvi formerly a Vallombrosian Monastery of ancient foundation. In the refectory is the celebrated Last-Supper, (fresco) by *And. del Sarto*. In the church there are paintings by *Passignano*, *Vanni and Poppi*.

Leaving S. Salvi and returning to the Via Settignanese, the road which branches off from it beyond S. Martino a Mensola, leads us to the

Castle of Vincigliata. It is encircled by walls and towers, crowned by battlements and is of imposing aspect. It is situated at the summit of a hill which offers a splendid view and is four kilometres from Florence. We

learn from ancient documents that it was in existence a few years later than A. D. 1000. It has successively belonged

distant. This monastery placed on a high hill of the Ca-

learn from ancient documents that it was in existence a few years later than A. D. 1000. It has successively belonged to the Visdomini, the Usimbardi, the Accordi da Figline, the Buonaccorsi, the Albizzi and the Alessandri. These last had it for many centuries in their possession and sold its falling ruins in 1827. It fell in 1855, into the hands of an English gentleman, M. Temple Leader, who designed to return it to its antique splendour. He gave this difficult task to a young Architect, M. Giuseppe Fancelli, who studied with great care and patience the remainders of the ancient castle and succeeded in rebuilding it in all its grand mideval character. The interior corresponds perfectly to the exterior: its intelligent proprietor has filled it with furniture, lamps, weapons and ornaments that harmonise completely with its style of architecture and transport the visitor into the XIV century. We therefore counsel visitors to obtain the necessary ticket, which is easily obtained of the proprietor, N.º 14 Piazza Pitti.

EXCURSION

TO THE THREE SANCTUARIES OF VALLOMBROSA VERNA AND CAMALDOLI.

He who intends visiting the three sanctuaries in the course of only one day, must first go to Vallombrosa, then return to Pelago, from which place proceed to Verna: afterwards descend to Bibbiena in order to repair direct to Camaldoli. The shortest road back to Florence is that called the *Consuma*, to Pontassieve; from this borough passes the Railway which from Rome leads to Florence.

Vallombrosa, is 30 kilom. distant from the Porta alla Croce. One may go by railway as far as Pontassieve, from which town Vallombrosa is but 12 kilom.

distant. This monastery placed on a high hill of the Casentino, was founded by St. John Gualbert, according to the order of St. Benedict, in the XI century. Many persons contributed to its greatness but especially the Counts Guidi: it was considered the richest Abbey in Tuscany. The environs are really delightful and remind one of the fine natural beauties of Switzerland. In 1809 this convent was despoiled by the French of a great number of objects of art; they also carried away its rich library. The church is fine, the architecture rich, the interior is covered with rare marbles, and all kinds of ornaments by good artists. At a few minutes distance, there is the *Romitorio del Paradiso (Hermitage of Paradise)*, where St. John Gualbert lived and whence one may plainly see, at the same time, the Valdarno, Florence, and the sea.

Verna, is distant from Florence about 73 kilom. The traveller may proceed to Pelago, by the same way which leads him to Vallombrosa, crossing the hill called Consuma. From the latter, may be perceived the Falterona, a high hill from which the Arno derives its source. Then we meet with Borgo alla Collina, cross the Arno in the plain of Campaldino and arrive, passing through Poppi, at Bibbiena. From Bibbiena to Verna the way is impracticable for carriages. This monastery was founded in 1214 by St. Francis himself, on the ground which had been presented to him by Count Cattani. The principal church, the architecture of which is really estimable, was built in 1260. We there find two works in glazed terra by *Luca della Robbia*, and some oil paintings by good artists. In the chapel situated above the great rock and dedicated to St. Bastian, we may see some fine paintings and other very precious objects of fine arts. St. Francis inhabited a cavern excavated in those rocks.

Camaldoli is 6 kilom. distant from Bibbiena, and 77 from Florence. Wishing to return to Bibbiena,

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Camaldoli is 6 kilom. distant from Bibbiena, and 77 from Florence. Wishing to return to Bibbiena, one must take the way which leads from Camprena to Mausolea, from which point begins the steep ascent to the Sanctuary. This convent was founded about 1012 by St. Romuald. The church was rebuilt in 1523. A little higher up is the Hermitage, built in the form of a castle with four towers and surrounded by stuccoed walls. It contains, at regular distances, one from the other, 30 monk's cells and a church, where may be seen several paintings of the *Possignano school*. St. Lucia and a Miracle, both by *Nardini*. Over the high altar, is a painting by *Gabbiani*. In the Sacristy, Jesus bearing his Cross, by a *Flamand;* St. Romuald and St. John, by *Ant. Veronese;* The Virgin, St. Romuald, and St. Bartholomew, by *Santi di Tito;* the Nativity of Jesus Christ, belonging to the *Ghirlandaio school*; St. John, by *Calabrese;* Jesus in the Garden, by *Ligozzi*. From the vast forest which belonged to this convent, is taken the greatest part of the timber used for building in Tuscany.

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